6

VOGUE

Spring Fashions

Do your part for the
Red Cross

V O
March 15, 1945 Incorporating Vanity Fair
40 Cents In Canada Price 35 Cents
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Ask your mother about Wamsutta Sheets

(She May Have Been A War Bride, Too)

You war brides have every right to ask a lot of questions when you are buying anything as important as the sheets for your first housekeeping in peacetime. So ask your mother.

Perhaps she bought her trousseau Wamsuttas in World War I. If she did she will tell you that there was no compromise with Wamsutta quality then. . . . There is none now.

Wamsutta sheets have maintained their high standards and their unequaled reputation through four wars. When you buy them now you can count on them as the loveliest and most dependable of sheets. In fact the Wamsutta *Supercale** of today is a much finer, stronger and more beautifully finished fabric than even Wamsutta's famous "Finest of Cottons" were when your mother was a bride. But ask her, anyway!

WAMSUTTA MILLS, *Since 1846,* New Bedford, Massachusetts

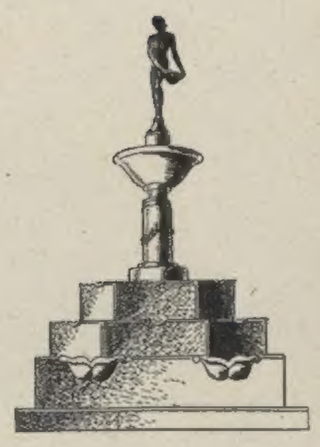
Wamsutta SUPERCALE SHEETS

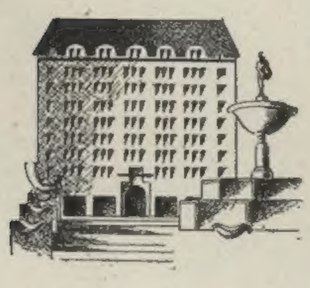
* REG. U. S. PAT. OFF.

The Trousseau Sheet of America

Springfield Blankets . . . Wamsutta-Somerset Towels . . . "The Three Weavers" Hand-Woven Blankets

BERGDORF
GOODMAN





Bergdorf Goodman

Designer Original

from the Spring Made-to-order Collection

Great chic, great charm
embodied in this evening beauty
of rich black rayon crepe
with wreath-shirred black silk chiffon
for its yoke and baby-barrel sleeves,
and romantic pink roses, three hither and one yon, for sweetening.

ON THE PLAZA • NEW YORK 19

BERGDORF
GOODMAN

5TH AVENUE AT 58TH STREET

Bonwit Teller

FIFTH AVENUE, NEW YORK 22

Maurice Rentner

The man who knows how to give the most sophisticated dress a look-at-me air, stings basket weave beige with green-gold imported cotton, gives it his new three-dimensional sleeves, button-it-where-you-will neckline. Very oooh! 95.00 Designers' Salon, Sixth Floor

Bonwit Teller new york

Adrian, winner of the 1945 Fashion Critics' Award, etches a cream-of-white jacket with black rayon braid... above a stem-slim black skirt. Ducharnés wool-and-rabbit's hair. Suit, 155.00 Adrian's stovepipe straw

DESIGNERS' SALON, SIXTH FLOOR

that Ayres look
L. S. Ayres & Co.
INDIANAPOLIS

George Platt Lynes

Vibrant Black

. . . engaging simplicity.

From our collection of Custom Originals.

Henri Bendel

10 WEST 57
NEW YORK 19 NY

Sunday Best...

Jaquet's spring make-up with the new pink glow.

Want to look like an angel with a dash of sheer sophistication? Then wear "SUNDAY-BEST PINK"—Jaquet's new make-up that has so much zing, with a certain sentimental charm that puts your man in a tender mood.

Jaquet's Sunday-Best Pink Lipstick, potently flattering with the season's soft pastels. The Rouge, a rosy blush . . . the Powder and Foundation in a pink rachel. And Sunday-Best Eye Shadow, bewitching blue. Sunday-Best, yes—so becoming that you'll wear it every adventurous day, every glorious evening. On sale at fine stores. Jaquet, 663 Fifth Avenue, New York 22.

SUNDAY-BEST
Pink Make-up Ensemble

Lipstick . . . Rouge . . . Powder
Compact Make-up . . . Eye Shadow

Jaquet

COSMETICS

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Grafstrom

THAT YOUNG LOOK STARTS · WITH SKIN CARE

VOGUE
March 15, 1945

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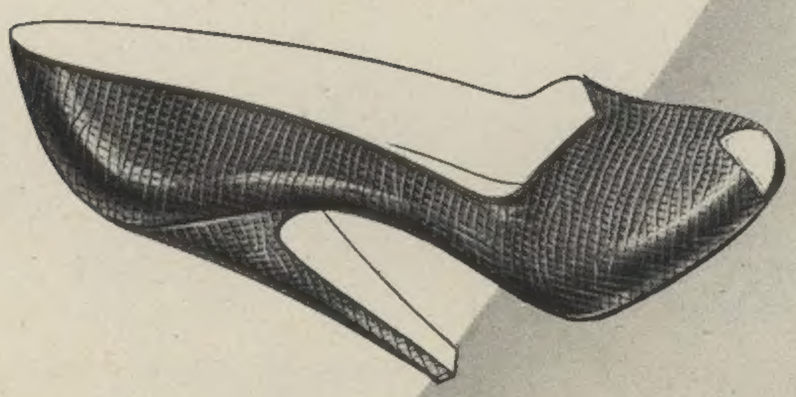
Vol. 105, No. 6
Whole No. 1740

Checkerboard print, fresh and clean as a pebble, in a simple dress all line and no nonsense. Over it, a waist-whittling bolero with a beguiling neckline. Rayon crepe in white with black, navy or brown. Dress, 89.95. Bolero, 17.95

jay Thorpe
24 WEST 57
NEW YORK

jewel tone *Sicito*



Exotic South American Reptile, treasure of the tropics, now brought to you by Andrew Geller . . . in glowing tones of emerald, ruby, sapphire and amber. Gems of fashion, rare as the jewels they're named for and as carefully matched . . . in foot-flattering styles worthy of their beauty. Destined to complete a glamorous ensemble or to turn a simple little suit into a costume of importance.

Andrew Geller

EXQUISITE FOOTWEAR • 537 FIFTH AVENUE, NEW YORK CITY

Lipstick
TABU
Dana translates the allurement
of TABU into five equally
daring reds . . . then steeps each one in
the "forbidden fragrance." Your lips have never been so
. . . interesting! $1.50 (Plus tax).
WALTER FLORELL HAT
JON ABBOT PHOTO
TABU
Dana

her hat is Braagaard..

her perfume is

Devastating

by Anjou

diane

fragrant link between fashion and romance

1.75 to 20.00
PLUS TAX

PARFUMS ANJOU FIFTH AVENUE NEW YORK

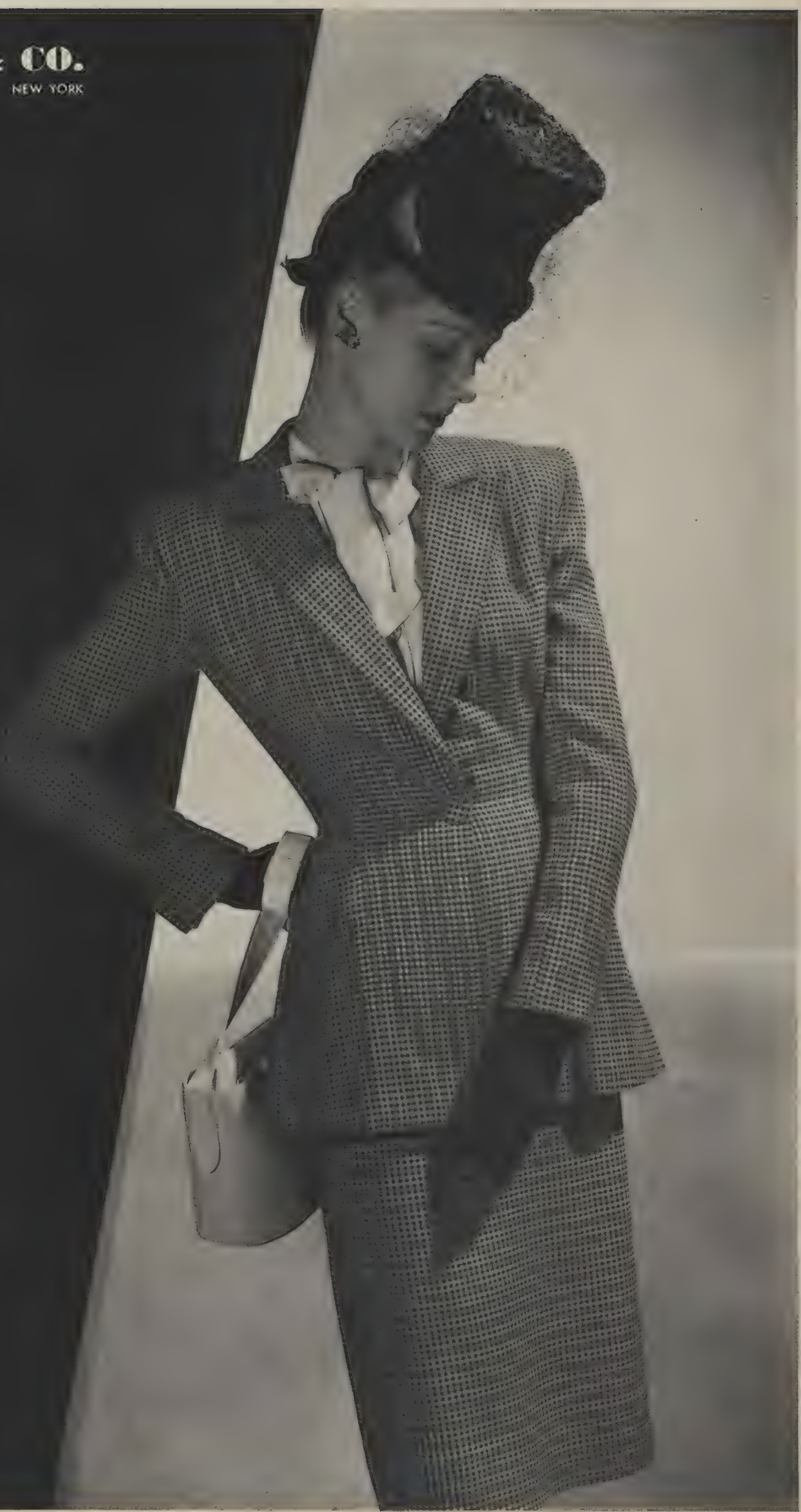
HATTIE CARNEGIE does
a new long-bolero suit in
Cohamatwist*
supplest of woolens,
also available by the yard
at your favorite store.
*COHAMA WOOLENS
COHN-HALL-MARX CO.
1412 Broadway, New York
Photo by Pucci
*Reg. U. S. Pat. Off.

QUALITY
STYLE
CRAFTSMANSHIP
FORSTMANN
100% VIRGIN WOOL
FORSTMANN WOOLEN COMPANY
PASSAIC, N.J.

B. ALTMAN & CO.
FIFTH AVENUE NEW YORK

The Hour-Glass Suit

designed
with the strictest elegance.
One of the
beautiful
spring fashions
from our third floor



someone has just passed by!
lovely
Le Dandy
PARFUMS d'Orsay
LE DANDY D'ORSAY

Behind the scenes our connoisseurs have made our Spring selections . . . believing now as always that accessories are the very flavor of fashion . . . specialties of the house at SAKS FIFTH AVENUE

SAKS FIFTH AVENUE • NEW YORK • CHICAGO • BEVERLY HILLS • DETROIT • PALM BEACH • MIAMI BEACH

Dryad Dresses
Designed by Joan Norton Irwin

IN CYRUS CLARK'S CHINTZ EVERGLAZE* FINISH

PURPLE OR YELLOW WITH GREEN ON WHITE

WASHABLE, COLORFAST, 9 TO 17, 12.95

EXCLUSIVE WITH

the Cotton Shop inc.
Zachary Bogert
543 MADISON AT 55th N. Y.

Palm Beach
Miami Beach
Fort Lauderdale
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*REG. U. S. PAT. OFF.

Filene's
BOSTON
FRENCH SHOPS
dinner dress from our exclusive collection

'Round the Town It's TUSSY * * * Backstage at the Ballet

Tina, you look so lovely you make me feel like an old hag! I must make some repairs!

Nonsense! You always look enchanting . . . And something tells me Tussy is on the job for you!

Any time you see smooth-looking, radiant skin . . . you can bet Tussy *Safari Face Powder* is responsible!

And hallelujah! What that good, good fragrance of *Safari Powder* does to a man's restraint!

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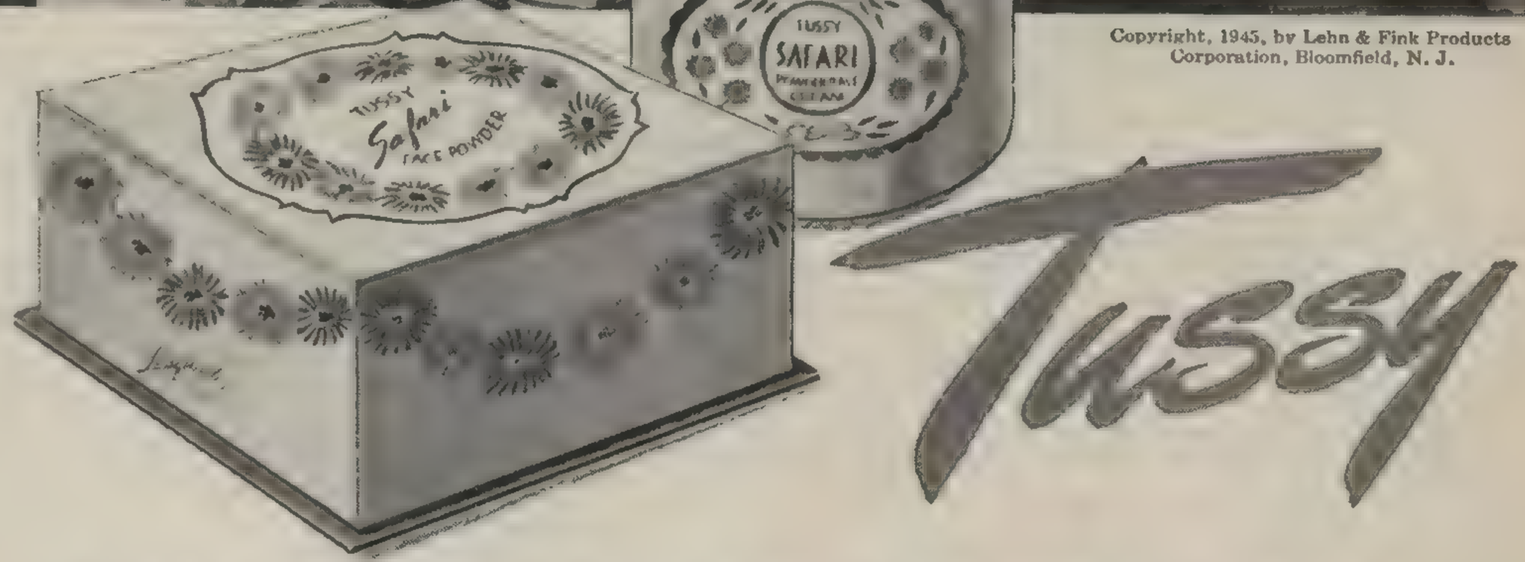
MOONBEAMS dancing over your complexion couldn't lend a lovelier light...a softer finish...than Tussy *Safari Face Powder*. It's exquisitely fine...dreamy-light! Choice of flattering skin-tone shades, $1 each.* For a perfect finish . . . use Tussy *Safari Powder Base Cream*. A cream foundation that helps make-up look fresh and young for hours! Hides minor blemishes, "*evens*" your coloring. Wonderful aid against wintry winds too! Choice of shades, $1 each.*

*Plus tax

Tussy Cosmetiques, 683 Fifth Avenue, New York 22, N. Y.



FOR THAT YOUNG, YOUNG LOOK

Scruggs
Vanderwoort
Barney
St. Louis
To
wear
with
confidence
In the modern idiom . . . soft bit
of peplum and soft loops
at the neck on a basic, simple, coat dress.
An Anna Miller original,
in a fine sheer fabric, delightful
for spring and summer. 89.95

VAN CLEEF & ARPELS

JEWELERS

PLACE VENDOME, PARIS ★ 744 FIFTH AVENUE, NEW YORK ★ WORTH AVENUE, PALM BEACH

Color Poem
by Bianchini
As in a legendary fairy tale come true, the House of Bianchini transforms shimmering fibers of rayon into exquisite creations of melodious color.
Still life shows original skein of rayon with cone and bobbin wound for weaving
Bianchini Férier INC.

Elizabeth Schuller, Red Cross Clubmobile Group Captain, was among the first Red Cross workers to land in Normandy where she showed great courage and initiative, and exerted effort beyond the call of duty.

A tribute to the Red Cross

This Avon Medallion of Honor has been created in recognition of the work women are doing in the service of humanity. This award to Miss Schuller is the first of a series to be presented to women of outstanding achievement, who have been chosen by the following committee of prominent women:

Miss Fannie Hurst,
famous novelist
Miss Gladys Swarthout,
Metropolitan Opera star
Miss C. Mildred Thompson,
Dean of Vassar College

For outstanding service to the Red Cross and to America, by materially aiding morale on the battlefield, Avon presents the Medallion of Honor for Women of Achievement to Miss Elizabeth Schuller of Montclair, N. J.

Miss Schuller's devotion to duty is typical of the unstinting contribution that thousands of Red Cross workers, here and abroad, are making to alleviate the suffering of others. On all fronts, the Red Cross is first to bring comfort to fighting men and prisoners, and cheer to distressed civilians. Our efforts at home must not slacken. Give liberally NOW.

KEEP YOUR RED CROSS AT HIS SIDE IN 1945.

Avon COSMETICS • AT RADIO CITY, NEW YORK

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a Duplex fabric means a finer fashion

A FLORENCE GAINOR ORIGINAL IN *Silduka*

Duplex Fabrics

Such intricate pleats, such deft and tiny stitching come to life only in a superior fabric. Which is why for this tunic blouse Florence Gainor has chosen Silduka, a superior rayon crepe of Bur-Mil quality. Full-bodied, superbly tailor-able, Silduka is another Duplex fabric that means a finer fashion.

DUPLEX FABRICS CORPORATION, 1410 BROADWAY, NEW YORK CITY

BUR-MIL QUALITY

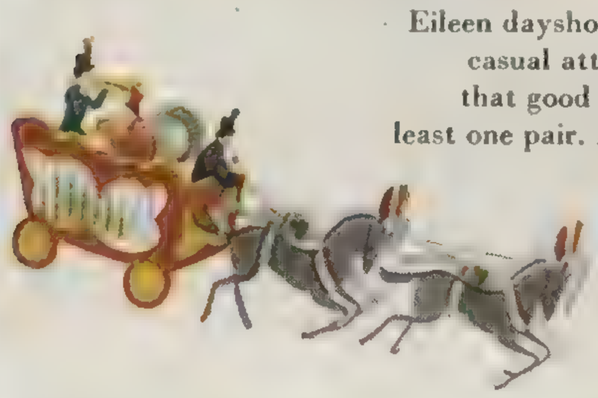
Eileen

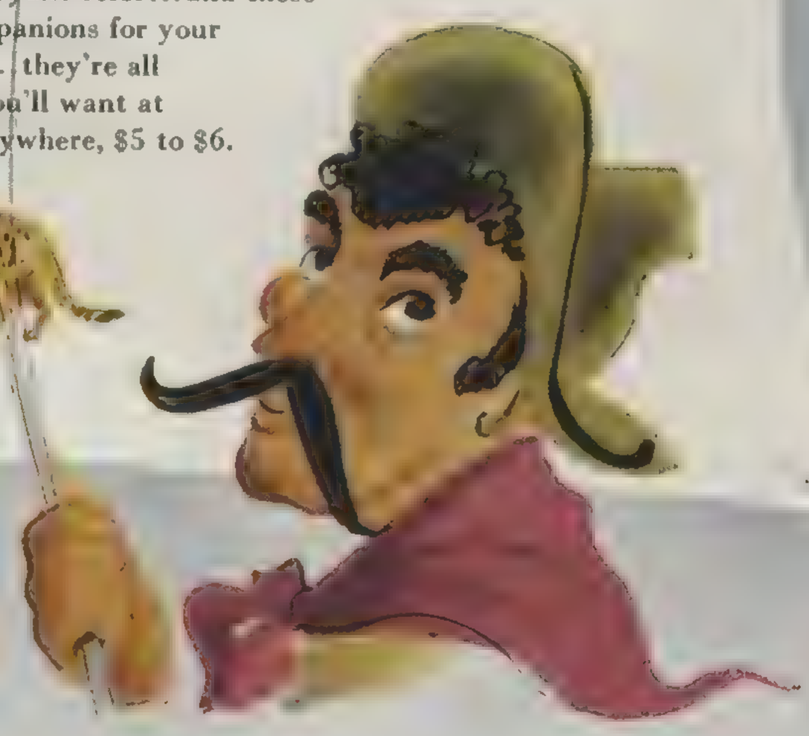
LEATHER DAYSHOES

EACH STYLE
AVAILABLE IN A
VARIETY OF COLORS

CIRCUS COLORS

...introduced and sponsored by Eileen...because
the new fashions are rampant with flamboyant color...and these
Eileen dayshoes will prove fit companions for your
casual attire. They're leather... they're all
that good shoes should be... you'll want at
least one pair. At better stores everywhere, $5 to $6.





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Because
fine fashions lift
the spirit,
because these
days call for
clothes that cheer,
that charm,
that enchant, we
are proud
of our fashion
leadership
HUDSON'S in Detroit

WE CALL THEM

"Next to Nothings"

. . . these De Liso Debs with

the new nude look

and the softest, lightest

feeling on your feet.

De Liso debs

Designed by PALTER DE LISO NEW YORK *Deliso Debs are made by Samuels Shoe Co., St. Louis • $8.95–$10.95*

Stroock "Longhair"
in Whispertones...
California Adele
LOS ANGELES 14
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EARL-LOOM
A BUR-MIL
RAYON FABRIC
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John Engstead Photo

Vanity Fair. . . for classic beauty

knowingly sculptured in rayon jersey lingerie.

VANITY FAIR MILLS, INC. READING, PENNSYLVANIA

HUTCHINSON

BUY BONDS TODAY FOR VICTORY TOMORROW

Adrian

Loomed linen jacket in vibrant pink, a skirt of purple wool

the Wm. H. Block Co.

Indianapolis

A Milgrim Original

Jewels span the waist of this exciting tunic dress in rayon tissue faille. Sky Blue, Amber, Navy. Sizes 10 to 18.

Hat by Milgrim

D. H. HOLMES *New Orleans* **STEWART'S** *Louisville*

take their Chicago bow in our

Young Moderns' Room

Welcome to the gayest shoes you've ever worn! A joy to see, more fun to wear! Look now, at these three in navy blue calfskin, see the young look in their design, the streamlined touch that gives them zip. It's the Mademoiselle look, and our colossal collection will make you want them always underfoot!

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Young Moderns' Room
Fifth Floor

Marshall Field & Company

Chicago

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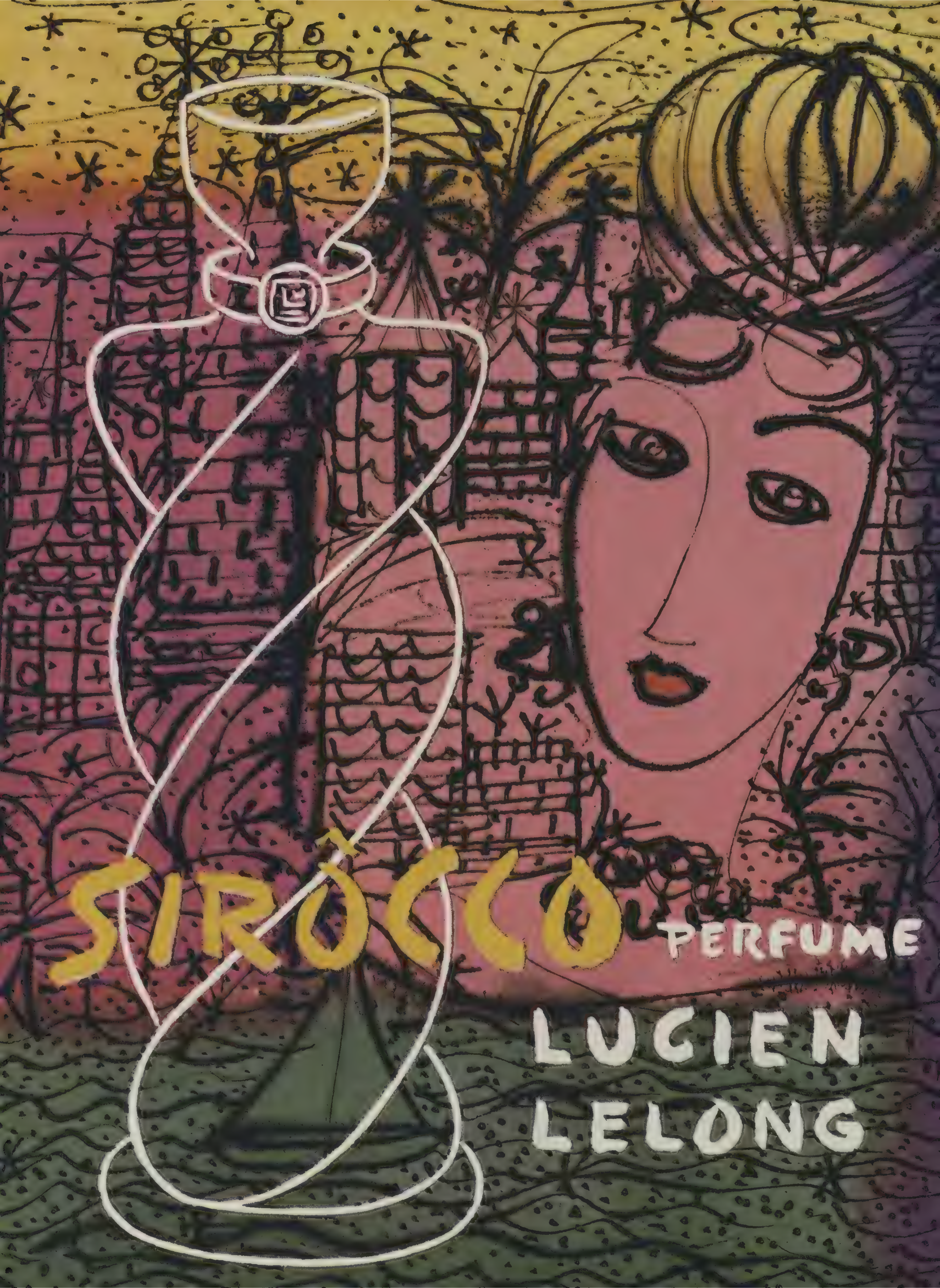
Fifth Avenue at 40th, New York 16 • New Rochelle • Hempstead
introducing:
Dorothy O'Hara
of California
With the same touch of genius that marks her creations for noted Hollywood stars, Dorothy O'Hara does an exclusive collection for Arnold Constable that glorifies the American figure to goddess proportions.
The bustle-drape dress. Black, navy, grey, aqua or pink rayon crepe. 10 to 18. 29.95
FERDINAND VOGEL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PERFUME
LUCIEN
LELONG

Look—it's Large

it's fashion news by

Rolfs

new "man's size" billfold

as featured in the

Directress

A fashion by request—this new size in billfolds—originated by Rolfs. Because so many smart moderns said—"Look—we want billfolds large—like *his!*" Because from war brides to war working grandmothers, they demanded—"more room for cards, more room for identification dope, licenses, money—more billfold."* So Rolfs gives you the new "man's size" billfold in *The Directress*—patterned after the famous Director billfold for men—(same size, secret currency pocket, card pockets, removable pass cases, extra key holders) of "unmistakably Rolfs" fine leathers in right-for-your-costume colors. $3.50 *up, plus tax*

Other Rolfs designs in this smart new size $1 *up, plus tax.*

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White shoulders and the whisper of taffeta . . . a Joseph Whitehead gown in Réfetta. Rémond-Holland's yarn-dyed taffeta of Enka Rayon

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Enka Rayon • 206 Madison Avenue • New York 16, N. Y.

f·a·b
Fred A. Block
original

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SCULPTURED BEAUTY

CAREFREE COMFORT

Rare compliment to your loveliness... the exquisite grace of an Edith Lances Bra. Artfully contrived... tenderly detailed... its precious bias cut molds and uplifts with flawless beauty... assures the firm contours current fashions demand.

Bandeaux from $2; Long Line from $4.

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Jaunty Junior

A heavenly-to-wear suit, softly tailored in a pure wool check woven exclusively for us by J. P. Stevens and Company. Duchess rayon lined. Sizes 9 to 15. About $35. At one leading store in your city. Jaunty Junior*, 500 Seventh Ave., New York 18, N. Y., Morris W. Haft & Brothers, Inc.

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Ecarlate de Suzy

. . . Suzy's bright barb of sophistication. Scintillating wine bouquet, at once sparkling and sultry. A scent of many facets for a woman of great distinction.

Suzy
perfumes

Perfume, $3.25 to $50.
Eau de Parfum, $4.50

Other Suzy Perfumes:
Suzy's Golden Laughter, Suzy's Bandbox

Adele Simpson **designs a wonderful figure-slimming dress in her new print—**

a reproduction of the Bayeux Tapestry. Sizes 10 to 20. $45.00.

Holmes

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ROXSPUN BRAND CLOTHES ARE MADE EXCLUSIVELY BY SHIPMAN & BAKER, INC., 500 SEVENTH AVENUE, NEW YORK 18, N. Y.

SAHIB . . . a magnificently textured
silk and rayon shantung by Julius N. Werk . . .

NATHALIE NICOLI . . . 375 SUTTER . . . SAN FRANCISCO

Dear Josephine: When first you wrote me of your plan to go to Alaska — and to Kodiak, the home of the big bears — I felt you were going to one of those "jumping-off" places and divorcing yourself completely from family and friends. My admission of this feeling reveals my age, for I am old enough to remember the gold rush to the Klondike, though, fortunately, I do not recall Secretary Seward's purchase of the Territory from Russia.

But you have made me keenly aware of how near you are, for your delightful letters have come to hand in less than a week's time, some in only five days. Written on the beautiful airmail paper, so thin and yet so impervious to handling in the post, and bearing the familiar green stamp, they have bridged distance and telescoped time.

Of course, I am just one in millions experiencing this shrinkage of the meridians, for countless families so keep in close touch with their sons and daughters serving in the armed forces the world around. Letters are their sole link; and what a link they are, for no other means of communication speaks the heart so fully and completely.

The rediscovery of the joy of letter writing is one of the compensations of these times. Especially true for those afar, it holds likewise for those near, for restrictions on transportation and on the transmission of messages by wire have quickened our pens and increased the output of letters, notes of invitation and acceptance, and all the true and thoughtful forms of communication by the written word.

This piece in praise of letters, especially your letters, gives you little news of us, but the annals of our family read tamely compared to the fresh and interesting experiences that are yours. You make us wish that we were young and full of courage, that we might venture into the outer fringes of the world, but such adventuring we must leave to you and your generation. However, we shall ever be in stride with you, in spirit, in sympathy, and by letter.

Affectionately yours,
MURIEL

Since the days when letters were carried by postriders, Crane has been making paper; making it from cotton and linen fibres only, the most enduring of all materials from which paper can be made. Crane's Fine Papers for airmail use, and all correspondence and social needs, are ever in stride with the times; in character, quality, and spirit.

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Color . . . interpreted by Hockanum in woolens of beauty . . . quality . . . and lasting wear.

HOCKANUM

Woolens

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Van Raalte

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for a smooth minimum beneath Spring's doll waistline. Of superbly molded rayon jersey Petalskin®. At better stores. $2.15

HAT BY ALICIA

What makes a Bridal Bouquet Lucky?

When a bride tosses flowers, 'tis truthfully said
That catching them means you'll be next to be wed!

Orange blossoms—rice—old shoes—they all mean luck in love. And it's certain, too, that everyone will fall in love with you in this enchanting Wedding Bouquet Print—one of a group of "Lucky Prints" that American Silk Mills is featuring in Peek-a-Boo Mesh. Peek-a-Boo Mesh is that wonderful, non-crushable rayon fabric that always stays crisp and cool. You'll find it marked with a "lucky" tag or label in the dress and fabric departments of fine stores.

Send for "This Will Bring You Luck"— a fascinating booklet that tells you all about the origin of lucky superstitions . . . gives you your Horoscope, too. Write: American Silk Mills, Dept. V-3, 1400 Broadway, New York City 18, N. Y.

American Silk Mills

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BUY WAR BONDS FOR VICTORY

The family welcomes you . . . Have a Coca-Cola

. . . or greeting new and old friends

Unexpected visitors can be expected in wartime. Sons bring home their wives. Soldiers on furlough drop in without notice. New neighbors come to call. With wartime shortages, a simple but hearty welcome is best. It's what you share in friendliness, not what you have, that counts. There's no more friendly greeting than *Have a Coke*. And you can play host on a moment's notice when you have Coca-Cola on hand in your refrigerator. *Have a Coke* says *Welcome* . . . makes new and old friends feel at home with you and yours.

It's natural for popular names to acquire friendly abbreviations. That's why you hear Coca-Cola called Coke.

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Road in Brown County, Indiana . . . just off U. S. 135

One day you'll satisfy that gypsy longing

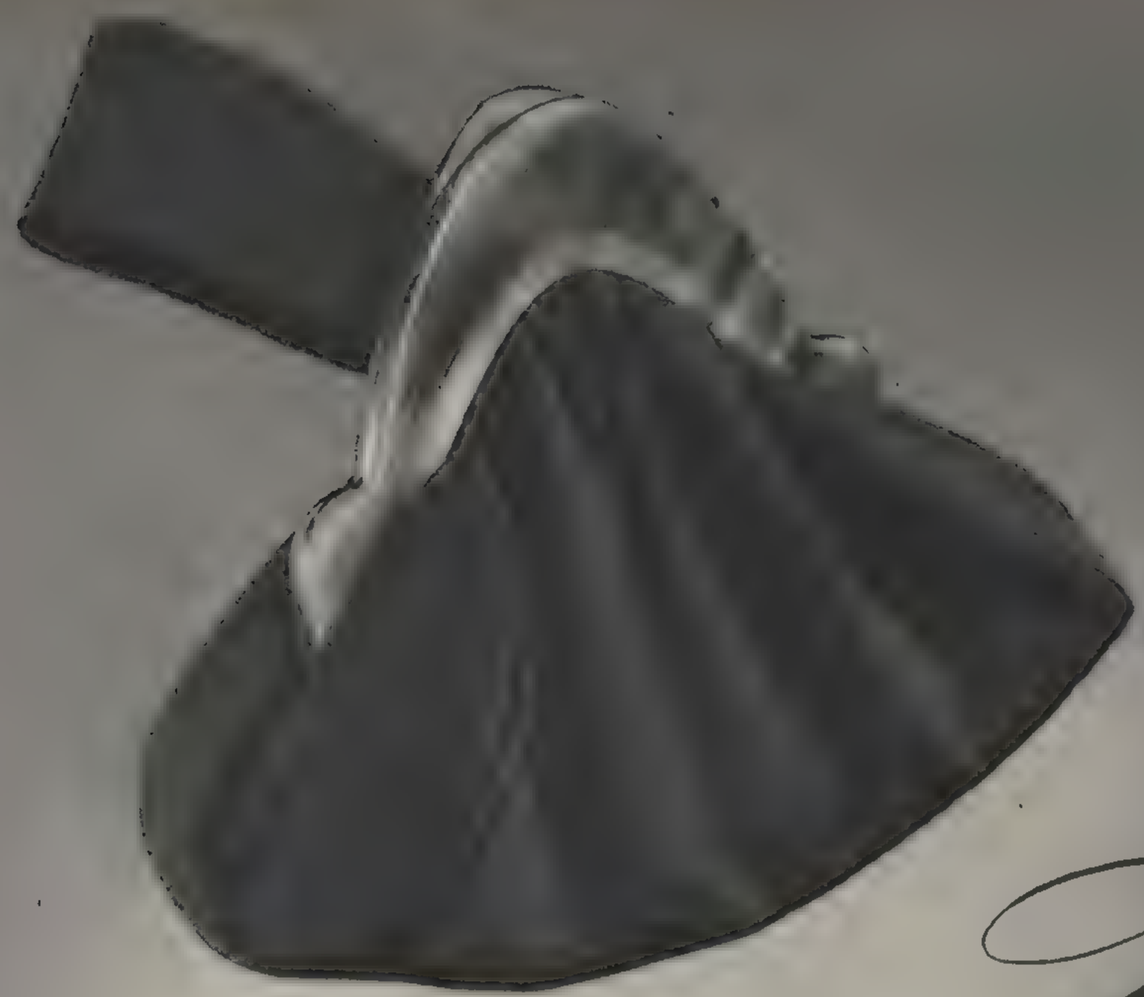
REMEMBER how the highways used to beckon? They will again. In the coming days of peace, a new Lincoln motor car—the finest and smartest ever built—will be waiting to satisfy your travel urge. . . . Then head for far horizons—on bright pavement that sweeps from city to city. Or choose the friendly, little roads that hug the earth and lose themselves among the hills. Your Lincoln will be quick to catch the spirit of adventure. . . . The brilliant Lincolns of tomorrow are certain to set a new style trend for the industry. They will be precision-built in the Lincoln tradition, products of painstaking craftsmanship that works only with superlative materials. Truly—"nothing *could* be finer."

Nothing could be finer

LINCOLN

A PRODUCT OF FORD MOTOR COMPANY

Gale & Lord
Cottons
Woven by
Cramerton



BIENEN-DAVIS interprets
fine spring twill in
smaller-dimensioned bags
of great roominess

Bienen-Davis

ZIBELINE

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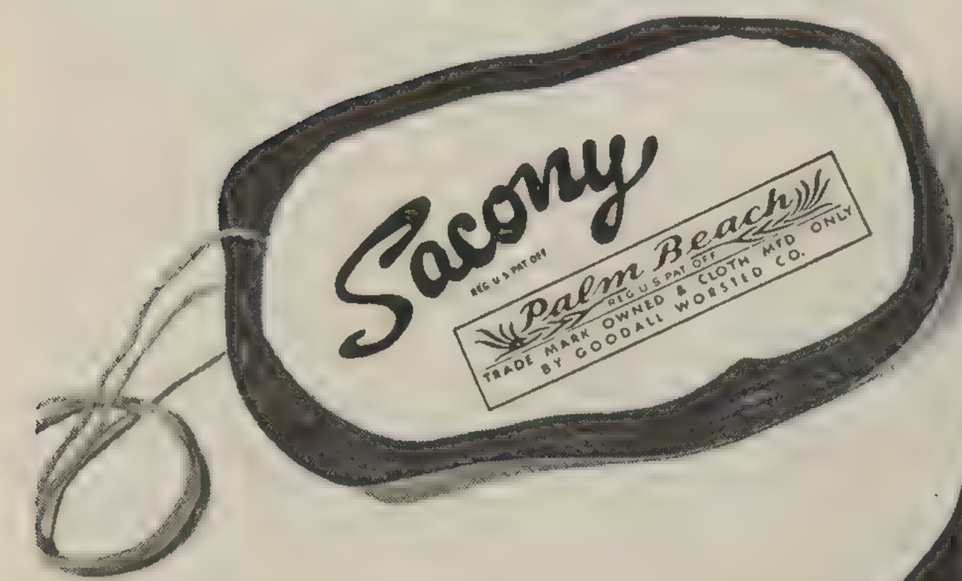
Approved by

The famous Palm Beach cloth that is so soft and cool, so light and wrinkle-resistant. Beautifully tailored by Sacony. In pastels, dark shades, white and black. 22.50. At better stores, or write to: Sacony, 1384 Broadway, New York 18, N.Y.



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Le Gant* Sta-Up-Top*
Won't Roll Over - Won't Ride Up
The Ultimate in Fine Corsetry
The Bra is a Warner's ABC Alphabet*
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Sign of the Sophisticate

The decision of discriminating women. VOYAGEUR—a rayon gabardine that's all things to all sportswear—crisp—colorful—chic. For a wayfaring wardrobe or a stay-at-home ensemble. Inbred with ROSEWOOD stamina—choose it in fine fashions—buy it by the yard if you sew your own.

A ROSEWOOD FABRIC*
MEANS QUALITY
WITHOUT COMPROMISE

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Early American Old Spice*

America's Own Fragrance

. . . because it's enchanting by day and night,
and American women like to be enchanting, always.

Old Spice Toilet Water, 4 oz. $1.00† *Old Spice Dusting Powder, 7 oz. $1.00†*

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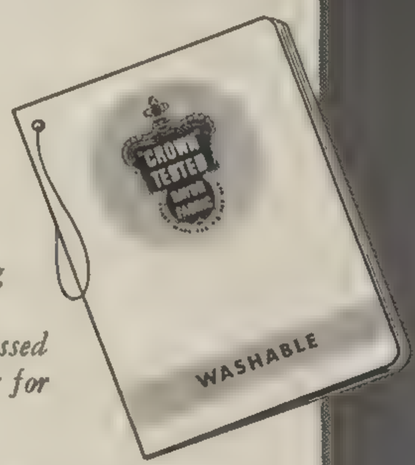

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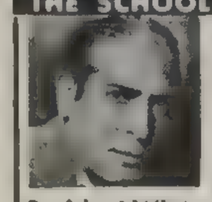

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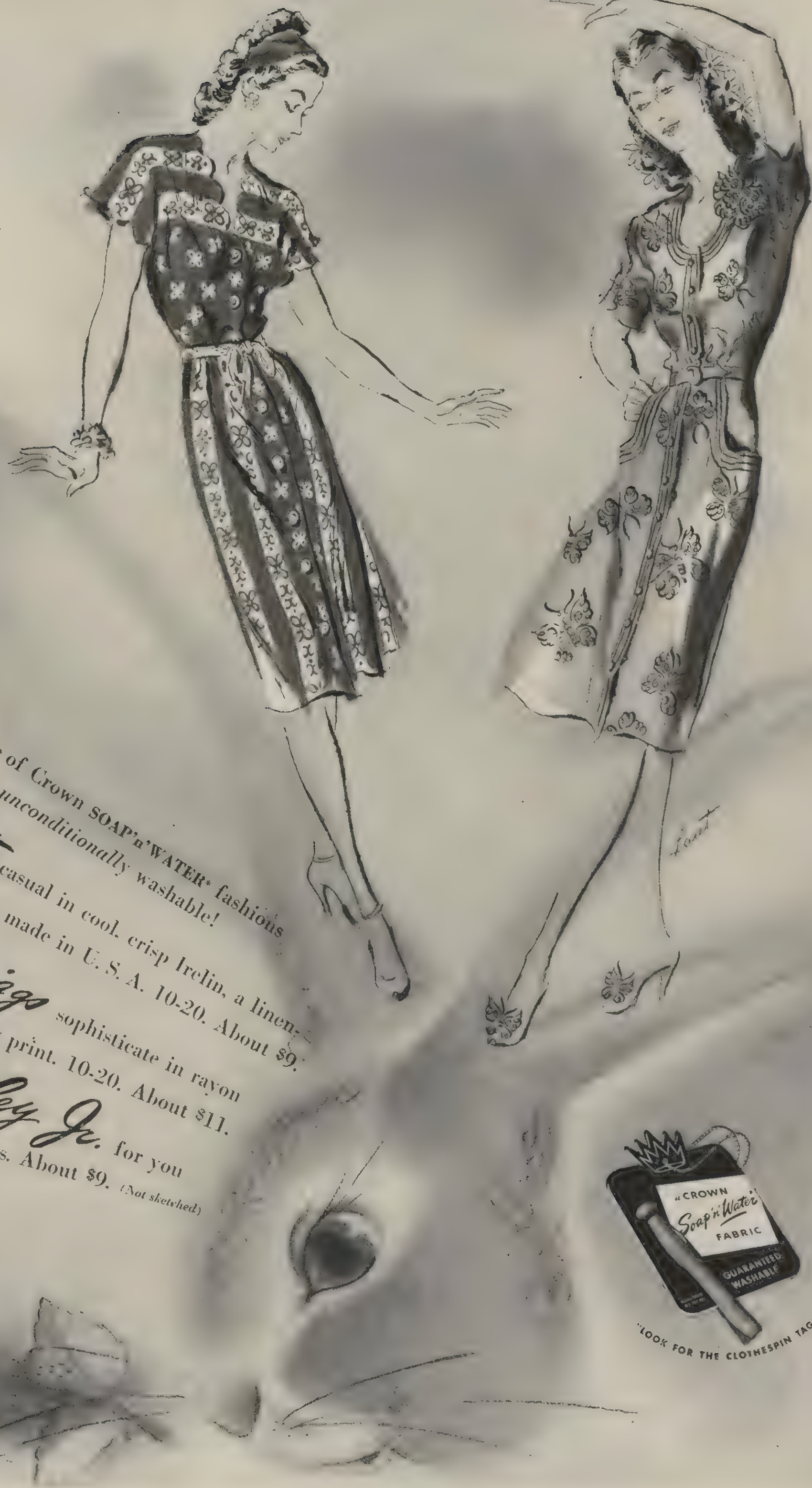

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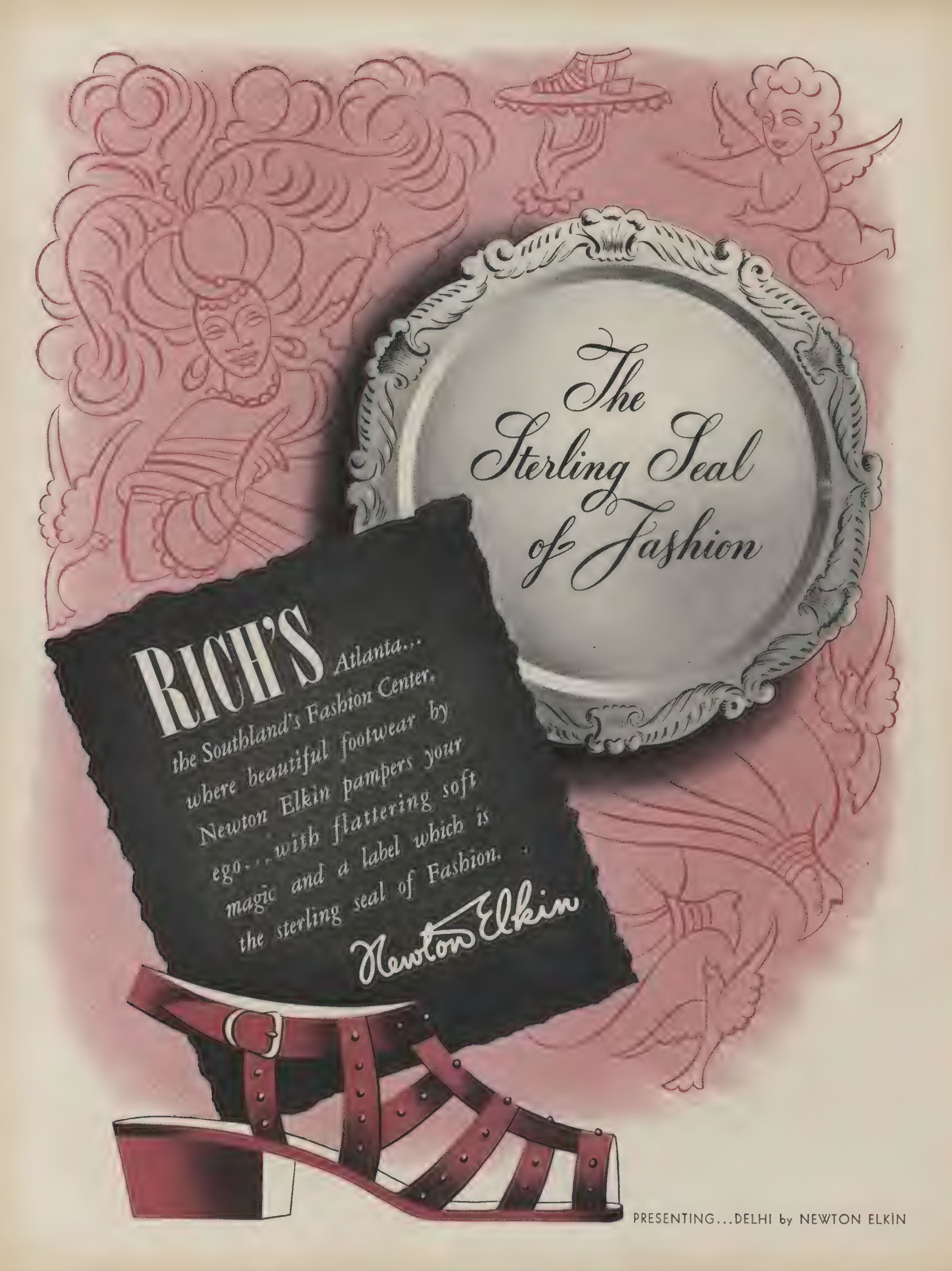
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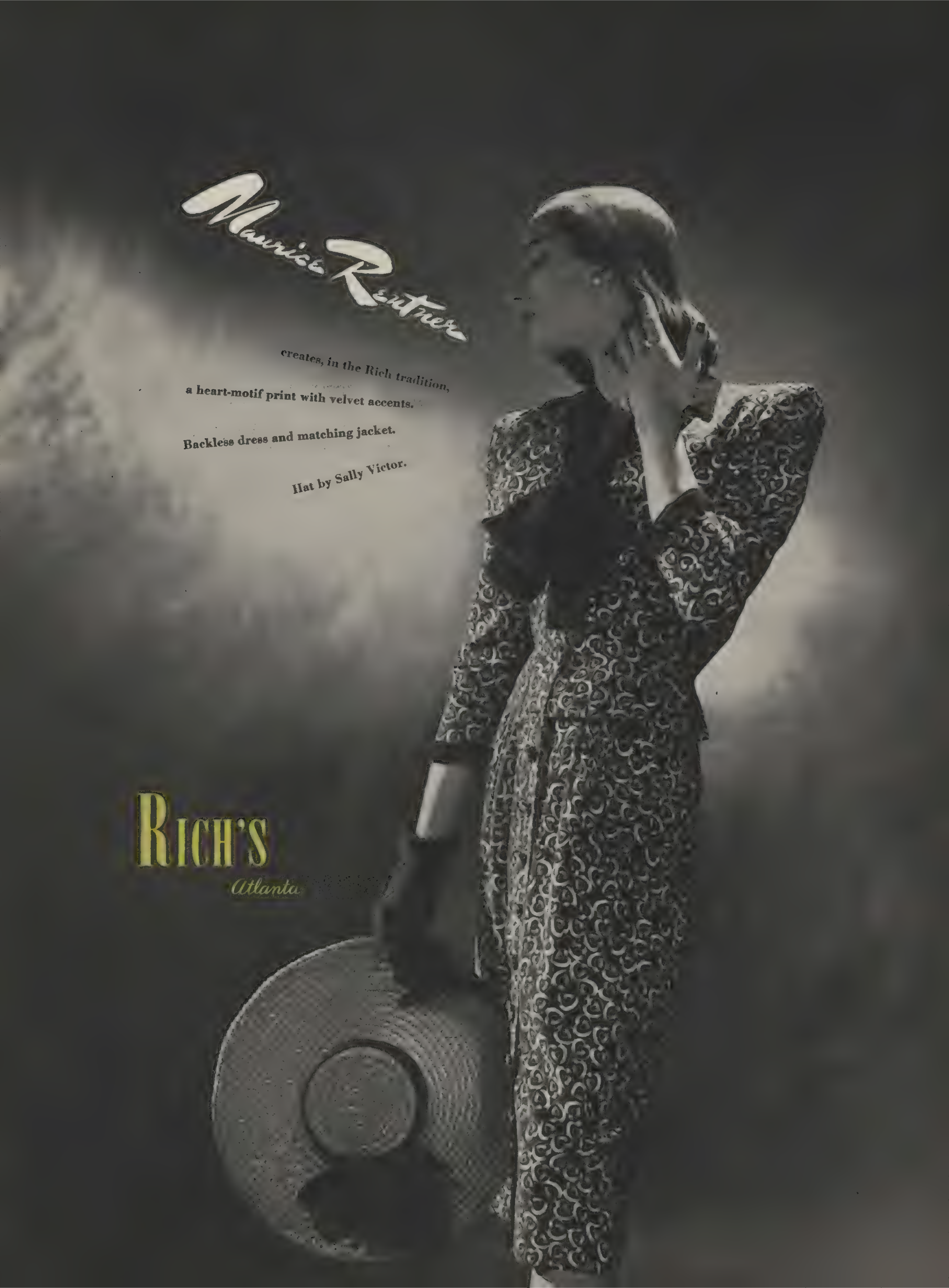
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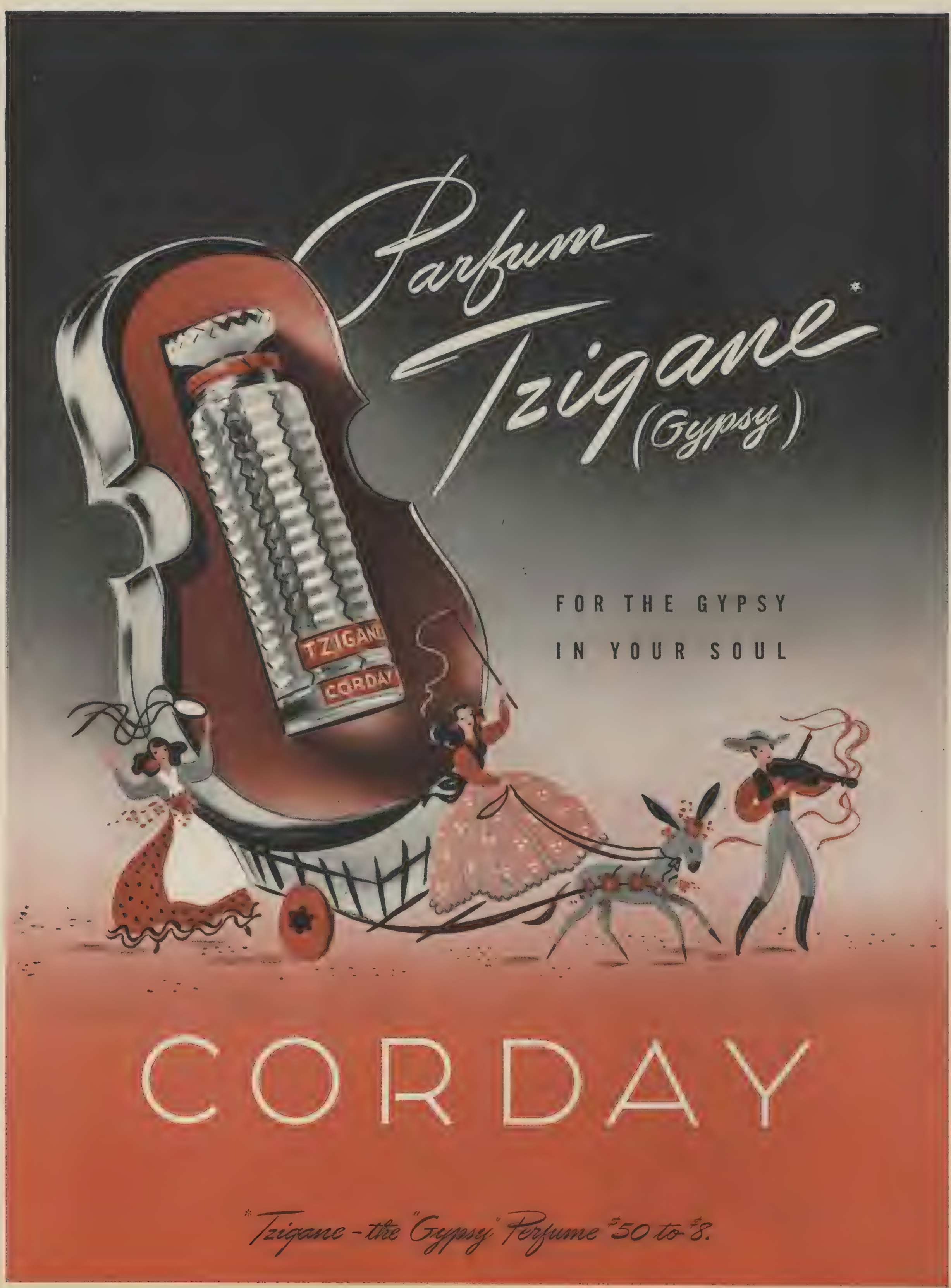
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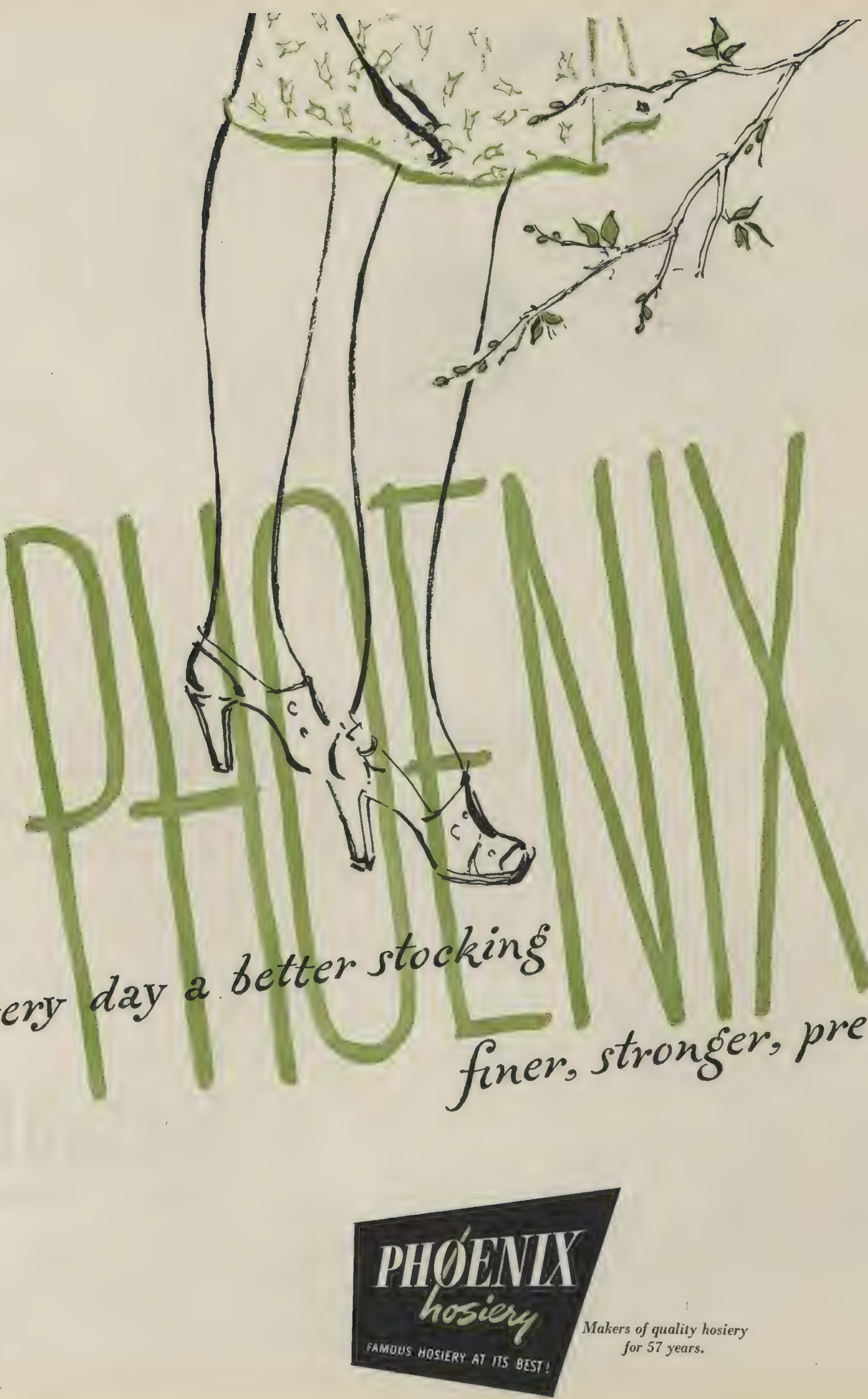
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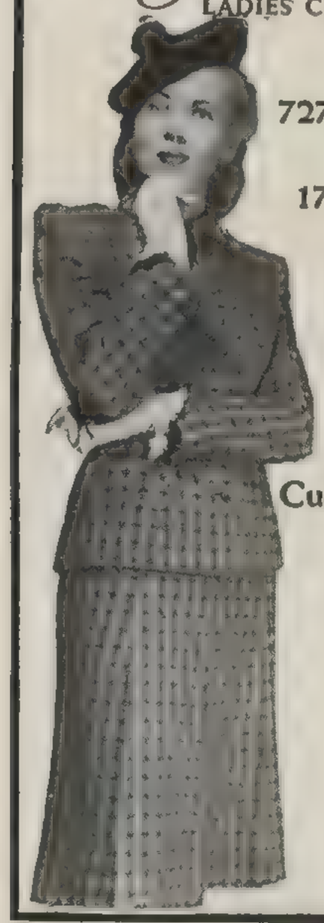

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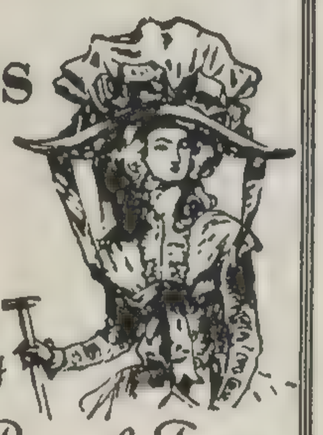

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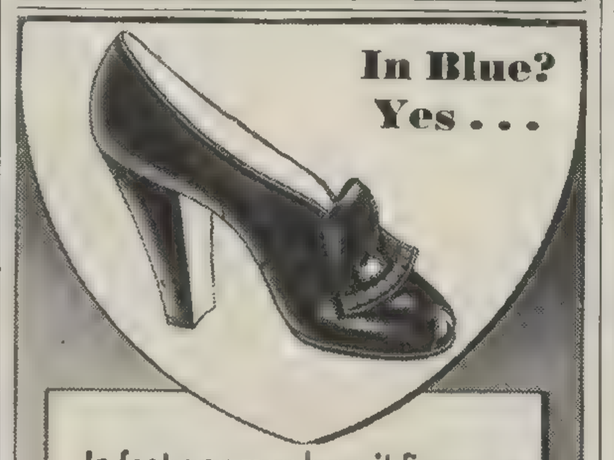

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Hound

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How Do You Look—to others? Ella Baché's salon at 24 East Fifty-fifth Street is a long-time favourite of ours. Here is expert skin-work, hair-work, make-up, and now—a fine new auxiliary, name of Eva Ronell. Miss Ronell's business (a unique service, we think) is being all to you that your best friend is not: she *really* tells you how you look. With a fine eye for colour and for facial contour, Miss Ronell suggests hair-styles and hats that will do more for you. She tells you things about the proper skirt-length for your legs and walk; she'll write out a prescription for the lines that your clothes should follow. The session lasts an hour, is $7.50. Incidentally, there's no selling-of-the-Brooklyn-Bridge here, but *do* look into Baché products while you're about it.

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Shop Hound

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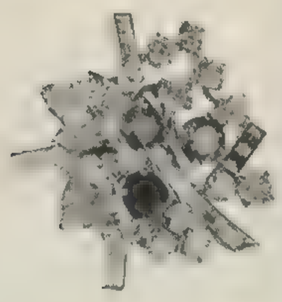
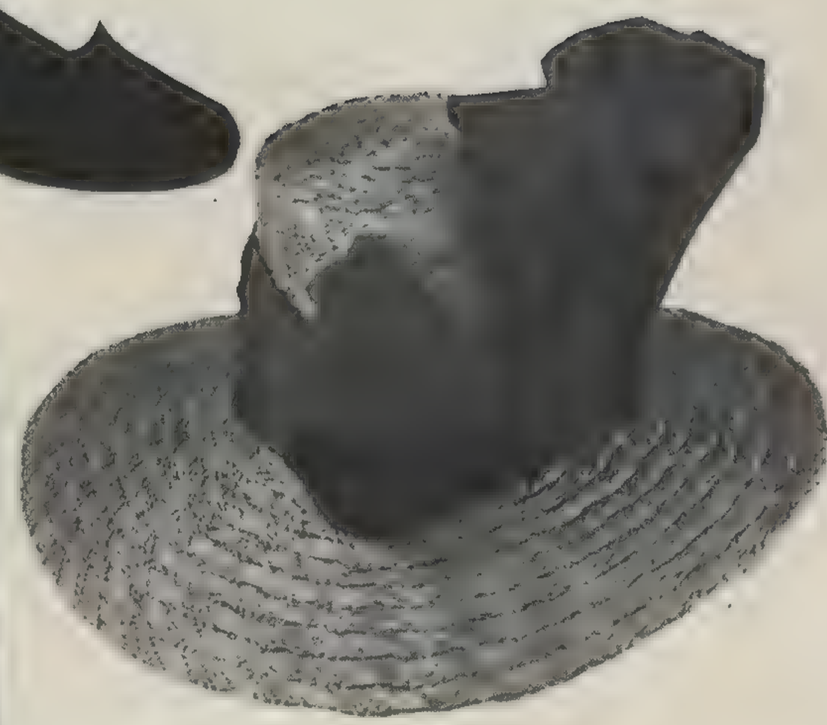
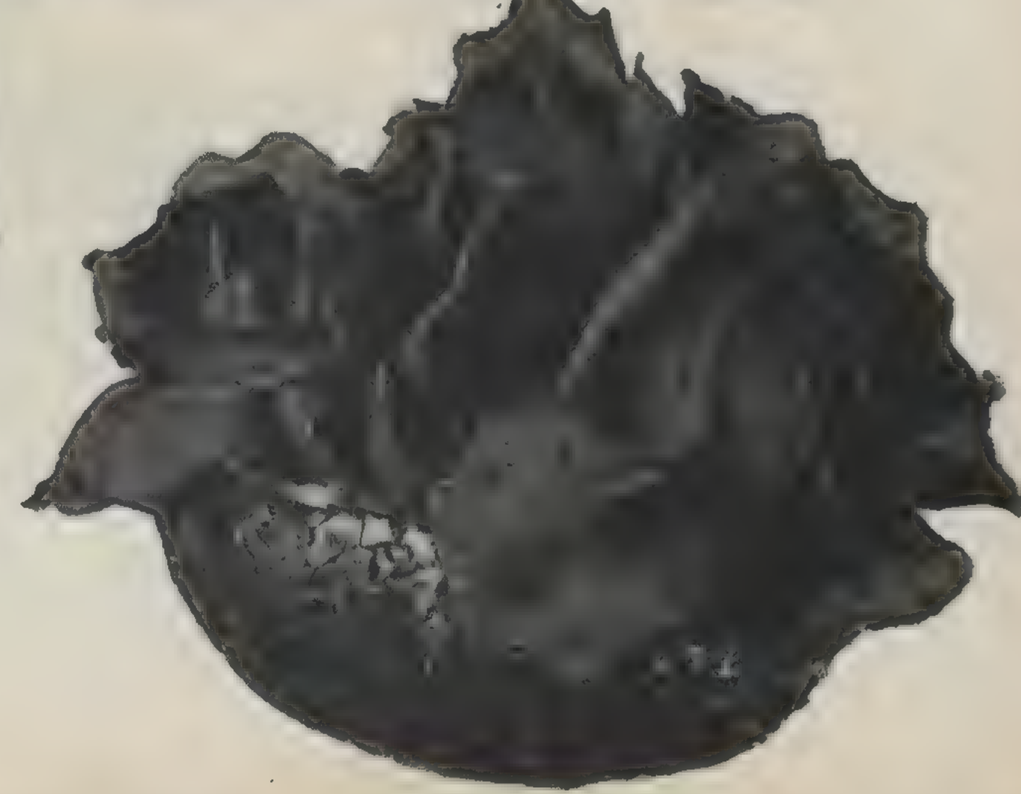






Spring elements

23-part "What to wear with What" quiz

Here are the elements of four possible spring costumes, based on two spring suits. Make a game of it and put them together and see what you get. Or see how our fashion editors put them together on the next pages. Then compare. When would you wear the jewelled butterfly hatpins in the corner of the opposite page? What determines whether a handbag is meant for day or evening? Would you ever wear a long black fox stole with a hound's-tooth check suit? Do you wear as much jewellery by day as by night? Do you think a grey flannel suit is strictly a 9 to 5 matter—or where else could it go? Would you wear flat shoes with a suit at night? Does one strand of beads seem good and sufficient? Do you determine an evening glove by its length? Are you in doubt about wearing any earring bigger than a button during daylight hours? • It's how you wear accessories, this spring, that makes all the difference. It's where you focus attention that produces an effect—*not* how last-minute each detail is. Scarf plus two or three necklaces around your throat needn't fuss up the uncluttered look—they merely accent it, if you keep a weather eye for calm lines in the rest of your costume. Where accessories go, with whom, how they behave—these give a suit or dress its manners. They can't be overlooked. They're the etiquette of fashion.

Solution on next two pages...

JOFFÉ

FOR DETAILS SEE PAGES 162 AND 163

Two ways to wear a checked suit:

for 9 a. m.
with piqué cuffs;
tall grey hat;
alligator bag

or

for 5 p. m. remove piqué;
add black flower hat;
black fox stole; jewels.

SUIT, SOPHIE ORIGINAL.
HATS, TATIANA DU PLESSIX
ALL: SAKS FIFTH

Two ways to wear a flannel suit:
with embroidered
cardigan;
felt roller hat;
draw-string bag;
flat shoes
or
for 5 p.m. add
big straw halo;
jewelled dog-collar.

SUIT, ARTHUR FALKENSTEIN
HATS, JOHN-FREDERICS
SHOES, I. MILLER
HATPIN, OTHER JEWELS, CARTIER

JOFFÉ

With a navy-blue wool dress
—removable linen cuffs,
wide red suède belt
or wear it with a
natural straw sailor;
gilt-eyeleted belt;
cuff of gold bracelets.

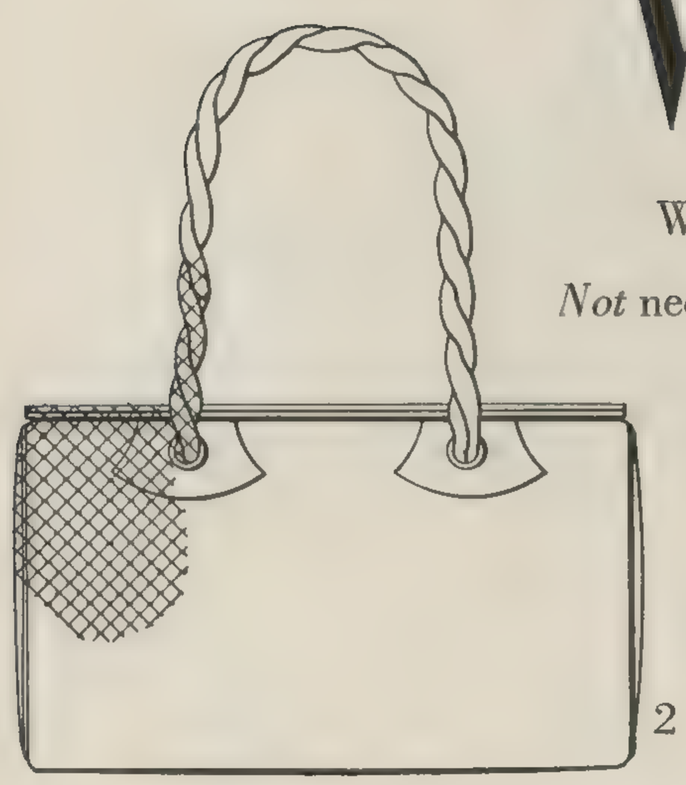
DRESS, HAT, AND SHOES.
HENRI BENDEL ORIGINALS.
MIDTOWN EYELET BELT.
ALL ACCESSORIES, HENRI BENDEL

With a grey town suit:
white Panama fedora
with black streamers;
antique gold chains
or wear it with a
strict grey sailor,
mink cravat, red bag.

FLANNEL SUIT, HATS, FUR, JEWELS: BERGDORF GOODMAN ORIGINALS. KORET HANDBAGS AT BERGDORF GOODMAN

1

When a bag is a box...



2

When a bag is a box it has contour, capacity, form—and a very new look. *Not* necessarily a box cube with a top that lifts like a candy-box.

But handbags of leather or belting that are due a certain respect. Welcome variation from the huge, limp, draw-string pouches, which were all that was left when the Big Bag lost its metal frame.

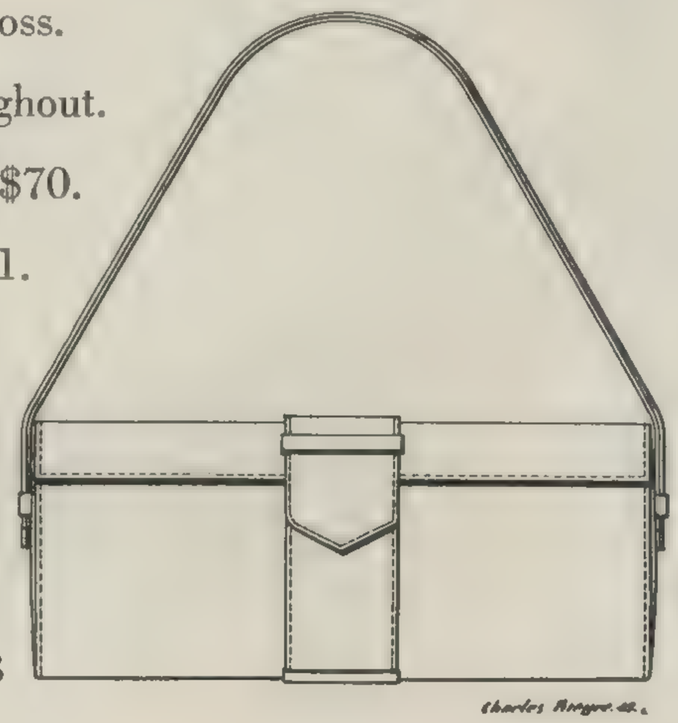
Smaller bags look nice again in such a genteel-suit-season as this one.

All these hang from the wrist. Lady bags. *Par exemple:*

1. Above, three views: red Morocco, white stitching. Wrist-length handles. Lift-lock. $40. Mark Cross.

2. Black python boxy-bag. Leather-lined throughout. Snaps open by pulling handles. By Koret. $70. Franklin Simon; Bonwit Teller, Phila. Ready May 1.

3. Navy-blue rayon belting carry-all. By Nettie Rosenstein. $50. Bonwit Teller; Seidenbach's



3

What to wear with What ➡

Bonnet with roses, for a soft suit or simple dress. Lilly Daché; Filene's; I. Magnin. Necklace, John Rubel. Lipstick, Charles of the Ritz's "Camellia"

RAWLINGS

WHAT TO WEAR WITH A BRIGHT TWEED SUIT THIS SPRING? Instead of a casual hat the colour of the suit, wear a brighter hat. Perhaps a white straw, painted with field flowers. Wear a blouse in another colour, pink this time. Build the high neck higher with necklaces. Keep the gloves in the continuity of the suit-colour. In the country, wear this bright tweed suit hatless and jewel-less with perhaps chamois-coloured gloves...and a yellow jersey pull-over.

WHAT TO WEAR WITH A PINK SHANTUNG SUIT? Instead of accessories in one colour which you might have worn another spring, try four different colours all in the flower family. Your hat might be a big purple-coloured straw Breton. Your scarf, turquoise and purple silk, wrapped with pink and blue beads. Your gloves in still another colour—perhaps pale yellow. Or, for later afternoons in town wear with this pink suit a fragile, flowering hat, white gloves, and a small bag like a white flowerpot.

FIRST: SUIT OF DUCHARNE TWEED, $125.
B. WEINSTEIN; MONTALDO'S.
SECOND: PINK SILK-AND-RAYON
SHANTUNG SUIT, $45.
BERGDORF GOODMAN; I. MAGNIN.

What to wear with

WHAT TO WEAR WITH A BRIGHT SUMMER DRESS? Treat it rather formally, with a big white straw hat with a jewelled band, rows and rows of brightly-coloured beads, longish black gloves, and a kid belt with attention-getting zebra stripes. Notice that balanced against the intense orange of this sleeveless Shantung dress are accessories all uniformly sharp black and/or white.

WHAT TO WEAR WITH BELOVED GREY? Put white against grey and intensify its greyness. Snow white hat. Snow white blouse. A wide knitted waistband and wristlets of yellow make the grey very gay. Over the knitted waistband is a narrow red belt like a thermometer line. Add more colour in a little line of "party decorations"...miniatures made long ago to wear with full-dress uniforms. Add a white straw cloche with red binding to pick up the red of the belt. And a necklet that is a half-inch margin of gold. For country week ends, you might give the suit a white fleece coat, white gloves, white jersey blouse.

RAWLINGS

FIRST: ORANGE RAYON-AND-SILK SHANTUNG. BEN REIG DESIGN BY OMAR KIAM. LORD AND TAYLOR; BONWIT TELLER, PHILA. HAT, JOHN-FREDERICS

SECOND: WOOL SUIT BY MAURICE RENTNER. BONWIT TELLER; VANDERVOORT'S. HAT, LILLY DACHÉ. DECORATIONS, HAMMER GALLERIES

What

FRANCE-UNDER THE SURFACE

As seen by a young Englishwoman who has just recently returned from France...Jane Stockwood

WHAT lies underneath in Paris and in the rest of France? Privation, bereavement, tireless ingenuity in making ends meet, a stubborn will to live.... We know all these things, too—in varying degrees—every country at war knows them. But here there is also the moral wound, the unhealed cicatrice of humiliation, suspicion, and fear—not physical fear, which is fugitive, but the cumulative mental torture of a people which has lived under the Gestapo.

That is what we in England must not forget. We have been bombed: France has been bombed, too; not so widely, nor for so long, but with deadly concentration, and mainly by her allies. We are short of food: France has less, has, in certain places, been near starvation. Englishmen have been killed in war; Frenchmen have been killed in war and under the Occupation. English soldiers have been taken prisoners by the Germans, who observe, for them, the Geneva Conventions; French civilians have been taken to Germany, too, and never heard of again—we can only compare their fate with that of our prisoners in Japan. And there the comparison ends; the balance of suffering is weighed down....

Since 1939, we in England have never seen a free German soldier. Torture chambers, for us, have a purely historic interest, less macabre than the more recent horrors of Madame Tussaud's. Our police-force, source of national pride and comfort, is a band of universal uncles. Happily, for us (less happily, perhaps, for the future peace of Europe) the policing of a country by the Gestapo, with its attendant horrors, the blackmail, the betrayals, the ingrowing suspicion and solitariness, the corruption of unrestrained sadism, is something almost beyond the imagination of the average Englishman.

Now that the effervescence of the Liberation has subsided, and the French have settled down to the sober facts of continued war and a disrupted economic system, that is the one miracle—the lifting of the miasma, the wonderful light-headed sensation of freedom in towns cleared of the field-grey fog which permeated them for four years, the renewal of confidence and confidences, of all the cosiness of friendship which, under the Occupation, vanished in reserve and suspicion.

Materially, life is hard in France, and very expensive.

So far as any Government ever has the confidence of all the people, De Gaulle's government has it. Of De Gaulle himself, I have heard no adverse criticism from any political party. By his *entretiens* with Stalin, he has, for the moment anyhow, pleased the Communist party. Tireless and selfless in his work for France, he is for all Frenchmen the focal point of their hopes, the symbol of restored pride.

The difficulties and complications of the internal problems cannot be exaggerated. On the invasion coasts, towns have been razed, ports destroyed, cultivated fields trampled down. Throughout the country, industrial towns have been bombed, vital communications destroyed, 900,000 people left homeless; factories are at a standstill, damaged by air bombardment, robbed by the Germans of machinery and lorries, lacking the fuel to set them working, lacking, also, the necessary manpower. For, apart from the men who have joined the fighting forces (and many who want to go are prevented by the shortage of arms and equipment), more than 100,000 men and women were shot during the Occupation, 250,000 civilians were deported (not counting the 100,000 Jewish deportees, most of whom will never be seen again), 625,000 workmen were sent to forced labour in Germany.

IT is in this state of chaos, in a country where war is still being waged and where in matters of reconstruction and transport, military requirements take precedence, that the De Gaulle government, operating from a capital which was, at first, a besieged town, cut off by broken lines of communication from the rest of the country, has had to face the task of setting the state in order.

To save the country from the added dislocation of financial chaos, they have fixed prices where they stand (too high, already), have floated a national loan (the *Emprunt de la Libération*, which has been an enormous success), and considered the investigation of private fortunes and the confiscation of illicit, undeclared profits. They are considering, too, the nationalisation of some of the essential industries.

TRANSPORT is one of the most pressing problems: on that depends not only the food and heating of the cities, but also the fuel without which industry cannot be revived, and the necessary allocation of manpower; labour is scarce in some districts, and there is grave unemployment in others. And this problem has been well tackled: bridges are being rebuilt and railways repaired. More trains run each day, but even so, the available transport is insufficient for the needs of the country and of the war. Here in Paris, food is scarce, wood and coal scarcer. Some people consider that lack of transport is the only cause; others, that the fault *(Continued on page 155)*

WHAT TO WEAR WITH ROSES? A perfect background dress of rayon-and-wool, into the neck of which you tuck a silk scarf crowded with roses. Trigère dress at Saks Fifth Avenue; Neiman-Marcus; Ransohoffs. Rose earrings; Saks. Dorothy Gray's "Portrait Pink" lipstick

RAWLINGS

NOS
LECTRICES

Nous n'avions pas d'uniforme...

...LA LIBERTÉ

Silhouette 1940

UN RÊVE
ou tout est inventé

Chapeaux

Les lumieres de la ville

Résumé la MODE

MANTEAUX

UNE NOBLE DEMEURE

TISSUS
FRANCE

TISSUS
FRANCE

TISSUS
FRANCE

TISSUS
FRANCE

TISSUS
FRANCE

LES EDITIONS CLANDESTINES

After 4 years of suppression French Vogue publishes a Liberation issue

with the aid of the French Provisional Government

COVER BY BÉRARD

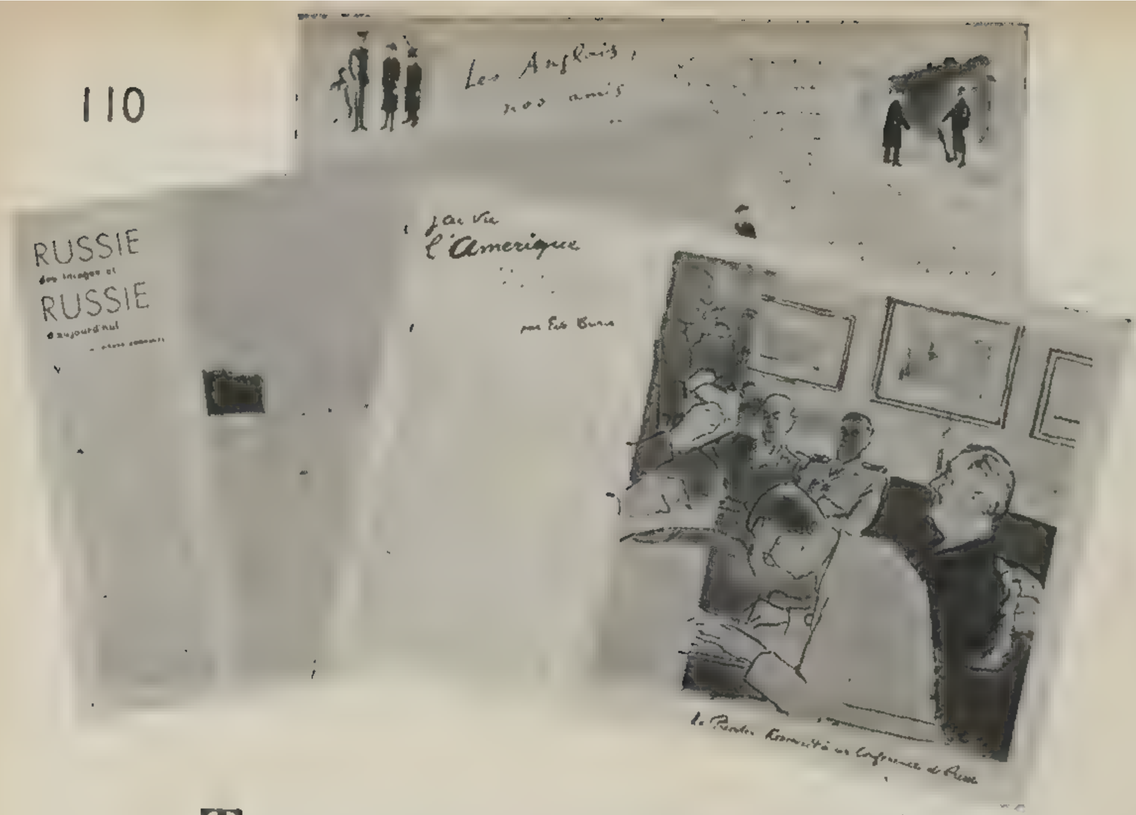
THE international Vogue trio—American, British, and French Vogues—temporarily lost a member when French Vogue was suspended in 1940 by the Germans. The invaders broke into French Vogue's offices in Paris, blasted the safe, confiscated equipment, seized subscription lists, turned our cameras over to Goebbels' *Propaganda Staffel*, and...when we heatedly refused to "cooperate" with them in any way...forbade Vogue all publication rights in France.

Now that France is free again, French Vogue has published a special "Liberation" issue—at the urgent request of the French Couture—the celebrated French industry vital to the economic life, prestige, and morale of France—who wished thus to mark their regained freedom to create. Paper was provided by the French Provisional Government from a stock the Germans had hoarded for one of their own publications! Enough paper for 9,000 copies only (a fraction of French Vogue's pre-war circulation), all of which are being distributed in France.

Paralyzed with cold, undernourished, its staff decimated, French Vogue overcame crushing difficulties to make this issue memorable. Two icy rooms were the only editorial offices. Copy was written and type set with numb fingers. Editor Michel de Brunhoff (whose only son was executed by the Gestapo on the eve of the Liberation) worked almost single-handed, pedalled copy to the printer, on bicycle, through the snow.

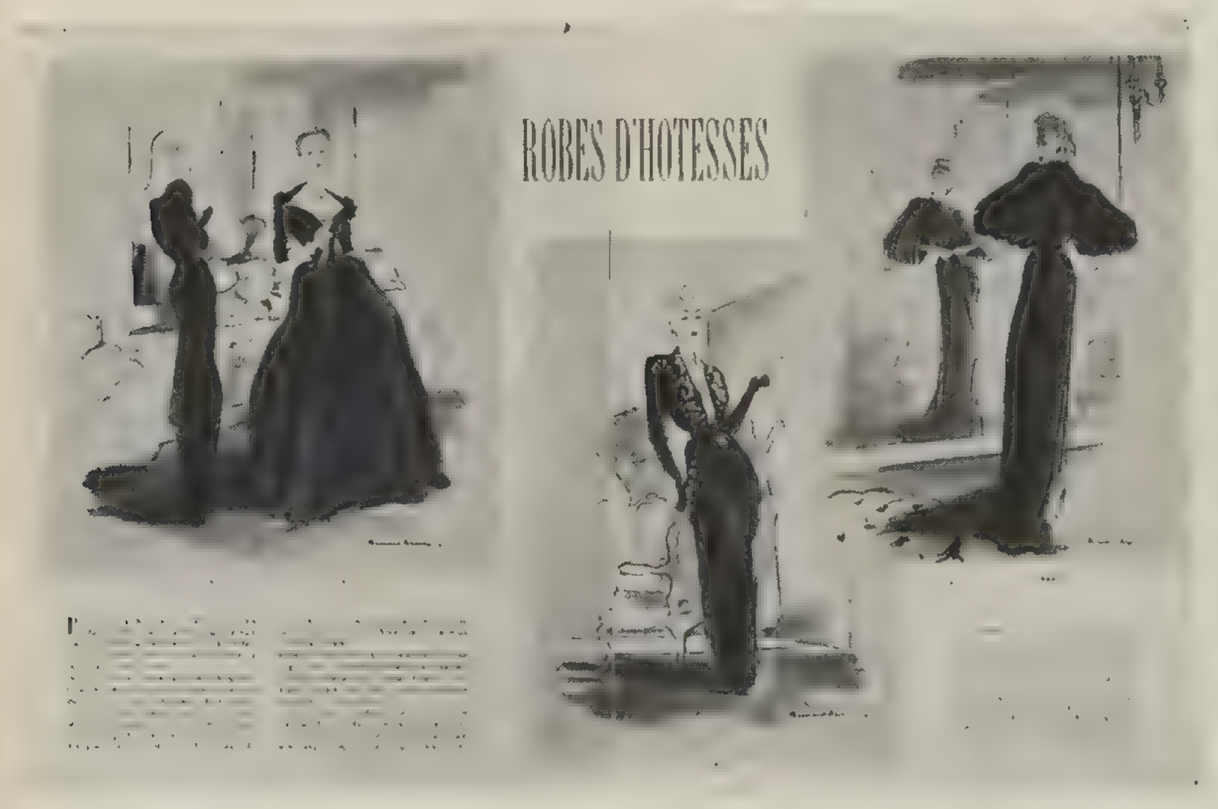
Renowned French poets, writers, and painters contributed to the issue. Within its pages are a panorama of life and fashions (some have already been reported in recent issues of American Vogue); eloquent tributes to France's Allies; activities of the clandestine press; memorials to Underground heroes, to sculptor Aristide Maillol, to poet Max Jacob who perished in a concentration camp. At left, is the issue's cover—marked "*hors-série*" which means this is a single commemoration issue and that French Vogue has not yet resumed its regular monthly appearance.

COMPLETE EDITORIAL CONTENTS OF "LIBERATION" ISSUE—SPECIAL FEATURES ON NEXT TWO PAGES.



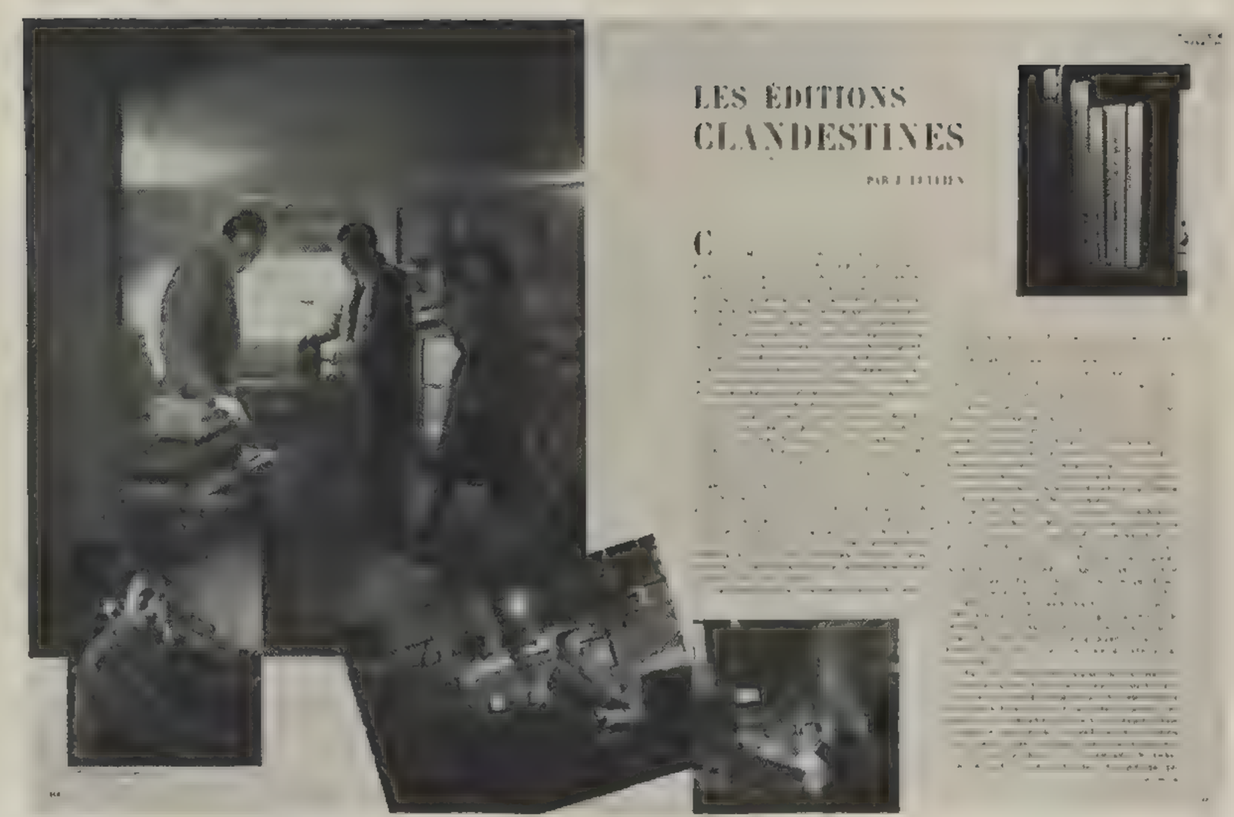
Tribute to France's Allies: Oberlé sketches London; Pierre Emmanuel writes on Russia; Eve Curie on the U.S...notice the sketch of President Roosevelt

In praise of the verb "to breathe" as France draws a deep breath of freedom; Germaine Beaumont declines the verb in prescient prose; Monnier draws a colourful Allied parade passing the Place Vendôme



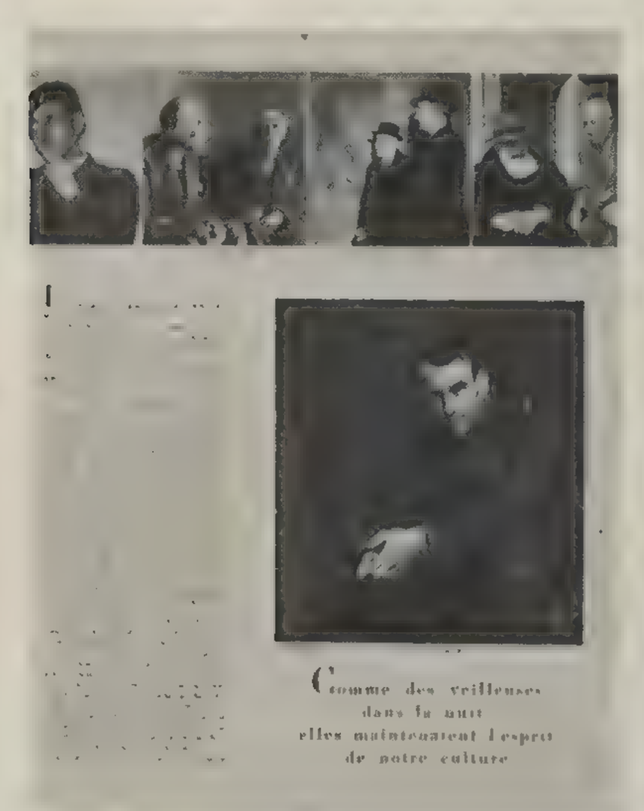
Pages of French Vogue give a historical record of Paris fashion from 1940 to 1945. Hats that have now come down from dizzy defiant heights. Belted coats inspired by Canadian paratroopers. Warm housecoats and robes for heatless houses. Tiny waists. Overshoulder bags. Wooden platform shoes

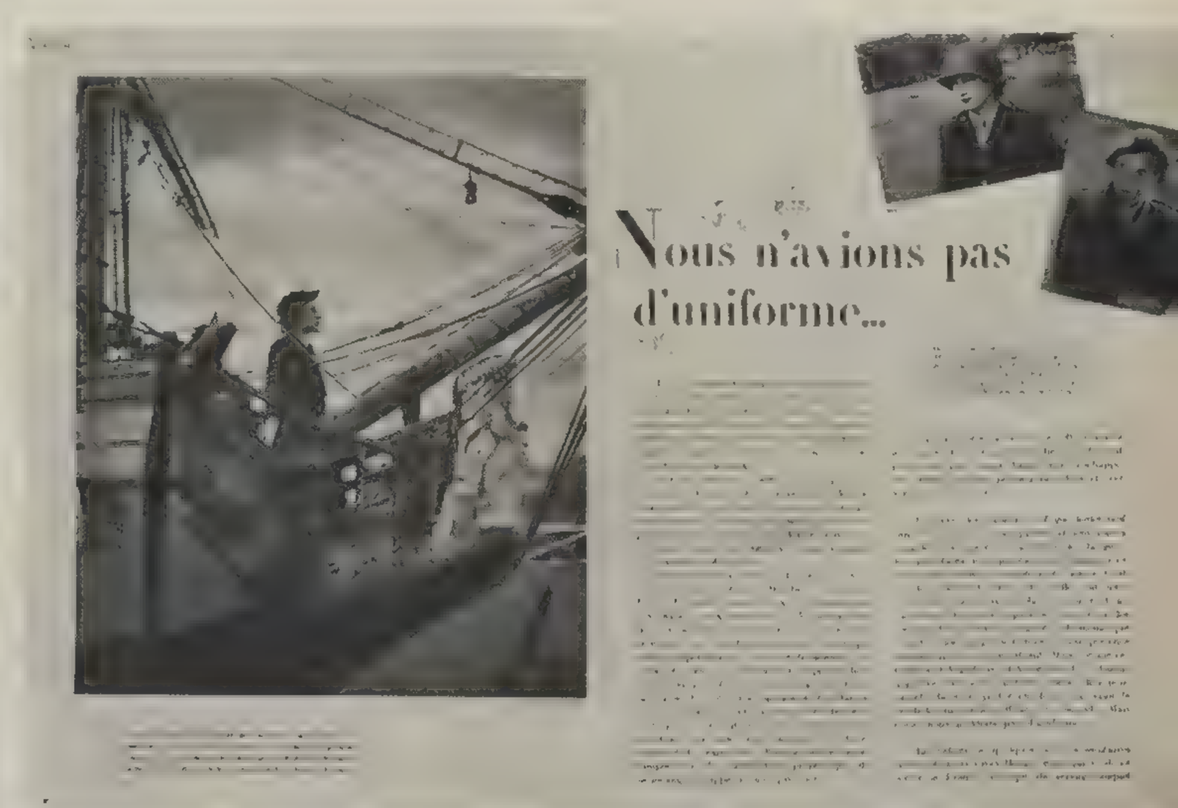
Paul Éluard, surrealist poet, writes of the statues of France—Venus de Milo and the Dianas of Versailles—refugees of stone hidden in the forest glades of France to escape the Boche and the bombs



Tribute to the Underground papers; to the men and women who risked their lives in cellars setting type, running presses; to France's great authors writing with a pseudonym as their only armour

A star rises, a young painter, François de Bigorie; a star sets, Maillol, France's master sculptor dies. (Left) Five portraits by de Bigorie—Boutet de Monvel calls him a modernist with a sixteenth century flavour. (Right) Two of Maillol's greatest works, strong, fervent, eloquent; taken in his studio, a last photograph





(Left) Poet-author, Max Jacob, martyred by the Germans. Literary beacons of the Resistance: Malraux, Mauriac, Valéry, Cachin, Éluard, Bernard (he was imprisoned at Drancy), Salacrou, Jean Bruler (alias Vercors). (Right) Tribute to women in uniform—to British, American, and French women in their country's forces

Good fashions never die...6- to 8-year-old clothes worn by

RAWLINGS

Mrs. Huttleston Rogers

HERE are four notably well-dressed women, wearing favourite clothes which are all from six to eight years old—proof that the best of fashion has the best chance of survival. As important as their design is the taste of the wearer. Each understands perfectly the fashion best suited to her. All believe great extremes to be distortion...unless the type of extreme line is rendered with such art that it goes beyond mere fashion (for example, Mrs. Rogers' Alix jersey). None of these clothes bids for attention. Each has authority and genuine style. Such clothes—so beautiful in line, and sound in concept—are close to being permanent possessions such as paintings, jewellery.

4 well-dressed women

Madame Antenor Patiño

The Duchess of Windsor

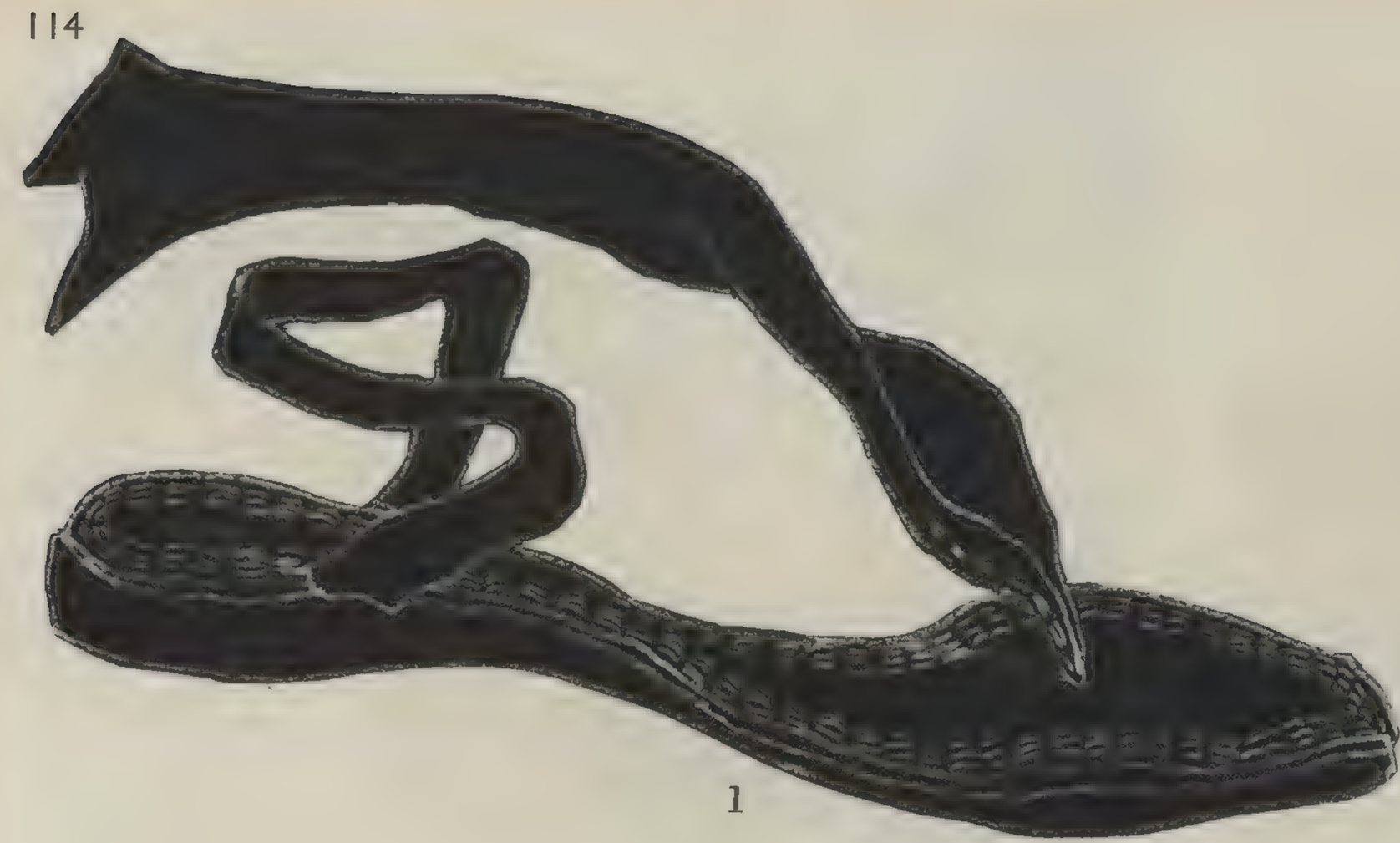
Mrs. Harrison Williams

• MRS. HUTTLESTON ROGERS, opposite page, wears a timeless black jersey, wrapped and draped across one shoulder. Its folds fall to the hem. An Alix design in the classic tradition, 1939.

• MADAME ANTENOR PATIÑO wears a white net evening dress, embroidered in dull sequins. A dress so "right" for her she will wear it as long as the fabric lasts. A Mainbocher, 1939.

• MRS. HARRISON WILLIAMS has a collection of vintage models...covering several years. Here she wears a two-piece velvet with white ruffles, slight peplum. Made by Chanel in 1938.

• THE DUCHESS OF WINDSOR, photographed during her stay in New York, wearing a simple Burgundy wine corduroy dress with hip-length jacket, which she wears often for country week ends. Made by Vionnet, in 1937.



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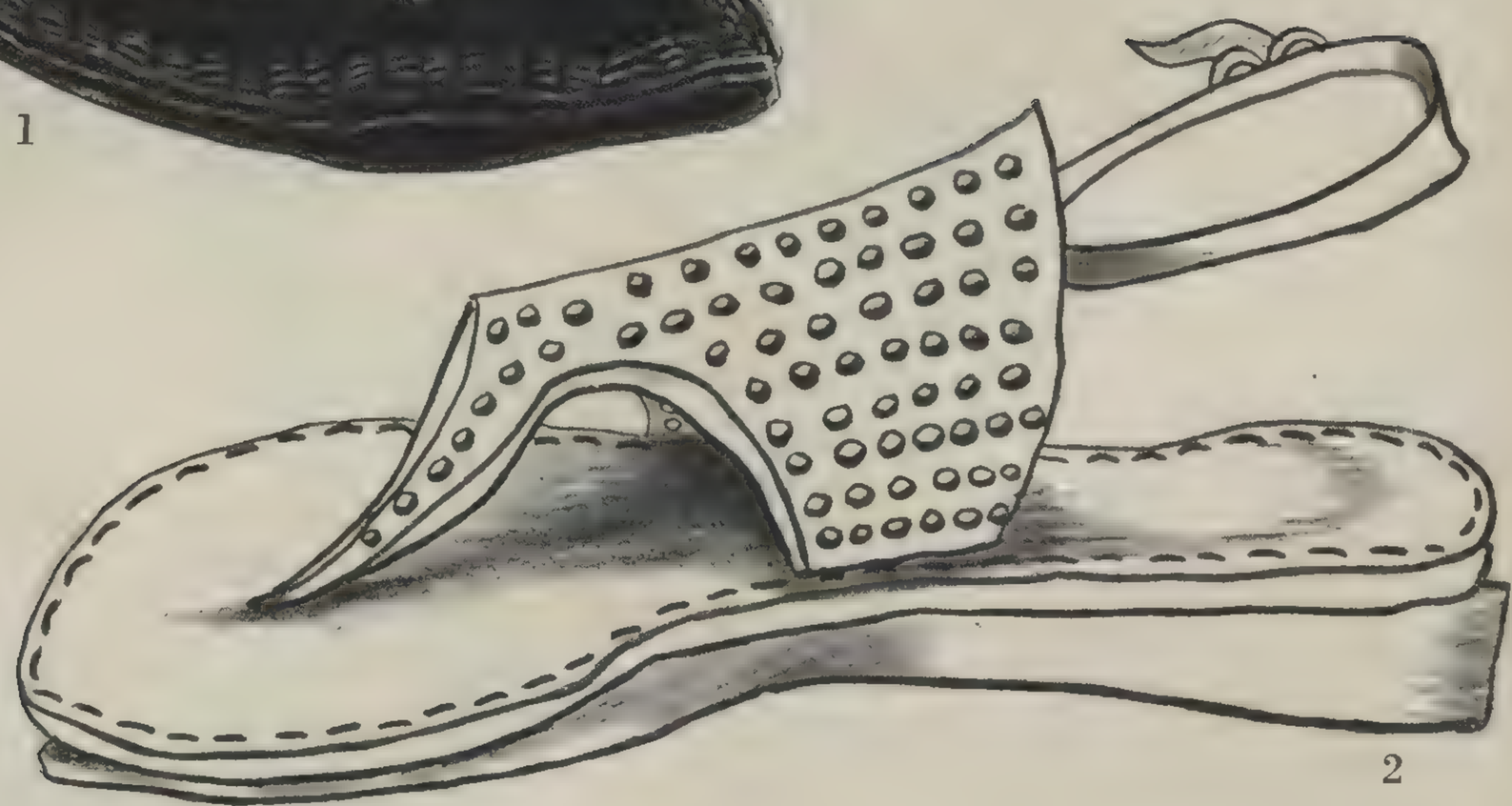

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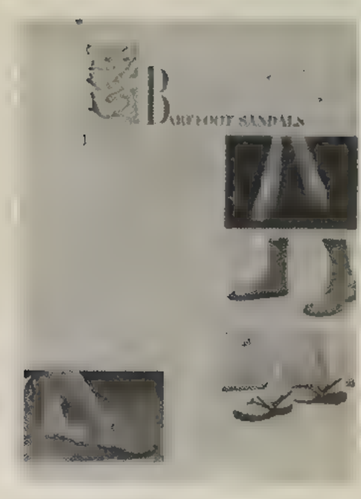
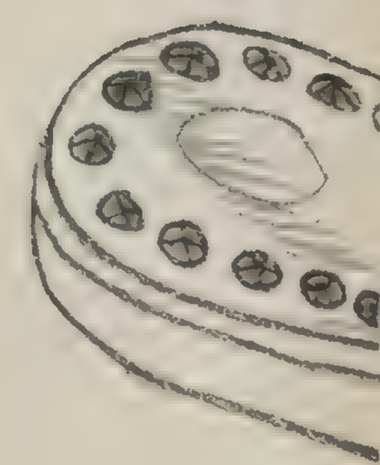


THONG SANDALS



They can't possibly be worn with stockings. They couldn't have happened before the war, because we hadn't learned to go barefoot. But the scarcity of good stockings, the new-found pleasure in bare feet, and the consuming passion for flat heels are all responsible for these new, bright-coloured, next-to-nothing sandals, with the thong between the first and second toes. They won't often be worn outside your own house, but once you get the feel of them, you will probably feel that your feet have been smothered all their lives. All these sandals designed by Julianelli of Saks Fifth.

1. Black and gold. Rayon satin thong sandal stitched with gold threads. Ties over instep.
2. Green goatskin. Thong perforated sandal with a little wedge; good for slacks or shorts.
3. Bright black. Rayon satin ballet shell (no thong this time). Dyeable white satin laces.
4. Bright red. Rayon satin sandal, with a rose for a thong. And an ankle tie.
5. Rose and black. Rayon satin, black sequin lines, Arabian Nights pointed sole.
6. White and gold. Kid suède thong sandal with gold-coloured studs. Cross straps, little wedge.
7. Red and blue cotton. Contour wrapping. Asymmetric thong, asymmetric strap on a flat, soft sandal.
8. Green and jet. Rayon satin thong sandal for dinner clothes at home. Wide ankle strap.

3
4
5
6
7
8
Priscilla Peck

SPRING DINNER PARTNERS. Brilliant bead-flowers stiffen a rayon taffeta jacket, worn with a draped, décolleté dress of rayon crêpe. Henri Bendel originals

SPRING DINNER COSTUME...sheer black rayon crêpe coat with white fox dyed pink, over a dinner-dress. By Sophie of Saks Fifth Avenue's Salon Moderne

KAY BELL

Bleached coats under the SUN

VOGUE went to Arizona, stayed at the Camelback Inn in the desert near Phoenix. There, under the Southwest's brilliant, hopped-up sky, we photographed these eight pages of fashions to wear in the sun, and after sundown. Fashions for the Easy Living at Camelback during the season—a wonderful false summer, November to May. Fashions for next summer, across the country.

Notice the new look of the pale, bleached-out little coats shown here. The navy-blue dresses, cleanly sliced as desert shadows. The good bold accessories. The gone-native dinner clothes—wrapped, bare, bright. The dinner-shorts, worn with handsome hand-painted blouses, your best jewels. The straight hair—sleeked, coiled, braided. The feet undressed in flat thong-sandals.

• *Top, left:* In the Arizona desert—a bleached-beige coat of Stroock's tweed. By Vera Maxwell. $65. Abercrombie & Fitch; Titche-Goettinger.
• *Right:* Ghost Town décor—champagne beige wool velour box coat. $30. Altman; Harzfeld's.
• *Lower left:* Bright idea for beige—Guatemalan cotton bag, by Midtown. Bergdorf Goodman.
• *Opposite:* Short, sand-beige coat of wool velour. By Duchess Royal. $25. Ready April 1: Altman; Neiman-Marcus; Carson Pirie Scott; I. Magnin.

Eastern Seaboard
About 102 Sunny Days

May 1–October 1

Navy-blue dresses for the sun—corralled at Arizona's Camelback Inn.
• *Above, first:* Silver-buttoned jumper-dress of acetate and rayon. By Henry Rosenfeld. $15. Arnold Constable. Give it a leather belt-bag.
• *Second:* Collarless cap-sleeved dress of rough pure silk, buttoned and belted with natural pigskin. Troy Stix design. $70. Bergdorf Goodman.
• *Third:* Gilt studs, pigskin belt—rayon Shantung dress. $25. Best.
• *Below:* Easy skirt of navy-blue wool jersey; peach jersey top. Add a high scarf. Adler and Adler design. $35. Ready April 1 at Altman.
• *Opposite:* White stitching, canvas belt, on a spun-rayon-and-cotton dress. By Townley. $25. Altman; Marshall Field; J. W. Robinson.

KAY BELL

Eastern Seaboard
About 102 Sunny Days

May 1–October 1

Navy-blue in the SUN

KAY BELL

Arizona or Easthampton, when the evening sun goes down you'll dress in undressed dinner clothes—very fresh, a touch fantastic. These were designed by Tina Leser, and photographed at the Camelback Inn near Phoenix.

• *First:* Dinner sarong of Hope Skillman's cotton piqué—tangled white, black, on cocoa-brown. $30. Lord & Taylor; I. Magnin; Frost Bros.; L. S. Ayres.

• *Second:* Pink dinner-shorts and hand-painted blouse of rayon crêpe. $55. Black cotton cardigan, $17. Altman; Goldwater's; Neiman-Marcus.

• *Third:* Cabaña dress of black and white Celanese rayon jersey. The printed leaves have sequin spines. $125. Henri Bendel; Bullocks-Wilshire.

Eastern Seaboard
About 51 Moonlight Nights
May 1–October 1

Sky cleared for a MOON

1

KAY BELL

2

Accessories in bloom on CACTUS

5

6

3

4

7

When a cactus wears sunglasses, and high-kicks in a sequin sandal, it's surrealism...or sunstroke. (Prairie roses to Vogue photographer Kay Bell.)
1. Cactus comedian in green-rimmed sun goggles by Lugene. Gipsy hoop earrings of hand-wrought Mexican silver, by Coro. $1. Altman.
2. Sun-shy cactus wears slant-eyed sunglasses by Harlequin. Silk-and-rayon bengaline square, off-white and pink, by Echo. $11. Lord & Taylor.
3. Brief black cotton string gloves by Wear-Right. $3. Georg Jensen.
4. Cactus high-kick—striped cotton pump, by Joyce. $7. Bloomingdale.
5. Cactus can-can—sequinned Paisley sandal. Saks Fifth Avenue original.
6. Desert waist—felt-and-gilt belts—pink, sand-beige, green—to play against dark sun-dresses. All by Midtown. From $5 to $8. Bonwit Teller.
7. Cactus cheesecake—beige cowhide sandal, by Joyce. $6. Bloomingdale.

CAMELBACK INN'S MASCOT

Crowninshield in

LUSHA NELSON

CLARE BOOTHE

NANCY HALE

WALTER ENGEL

PAUL GALLICO

RICHARD SHERMAN

As they looked fifteen years ago: Clare Boothe, blonde novitiate. Nancy Hale, a literary prodigy. Paul Gallico, powerhouse. Richard Sherman—woman-analyst.

[EDITOR'S NOTE: *This is Frank Crowninshield's third and concluding article concerning some of the young editors associated with him on* Vanity Fair, *the periodical which, in 1936, was merged with Vogue. It was during the twenty-two years of his editorship that scores of now famous authors, editors, and critics began their careers in its pages.*]

BY 1930, *Vanity Fair's* editorial staff had lost such brilliant neophytes as Robert Benchley, Dorothy Parker, Robert E. Sherwood, P. G. Wodehouse, and Edmund Wilson who, having begun their careers on the magazine, had scored notable successes in the literary world. But, as if to prove the never-ending bounty of Providence, a dozen other young prodigies were soon discovered and clapped into servitude.

Among them there was Paul Gallico, later to write that little epic of the war, *The Snow Goose.* In recalling his days of bondage at *Vanity Fair,* Mr. Gallico has claimed that it was the wackiest shop an author ever worked in; that one of the great unsolved mysteries of history is how the magazine managed to get itself published and placed on the newsstands; that it paid off in the lowest fees and the highest prestige of any periodical ever published; and that its editorial rooms were nothing more than a combination lounge, bar, photographic studio, boudoir, art gallery, salon, luncheonette, dressing-room, and refined gambling hell.

CLARE BOOTHE. That Paul Gallico should remember the *Vanity Fair* office as, in part, a salon, may be due to the fact that Clare Boothe, was, for four years, one of its feminine incumbents and that she received there, in state, much as George Sand received at Nohant. Her incumbency dated from 1930, when she was but twenty-seven and known as Mrs. George Tuttle Brokaw, and when, forsaking the upper reaches of society, she became a humble worker on our staff at a salary of thirty-five dollars a week.

It was her first job, but so well did she acquit herself in it that, in less than two years' time, she had become the Managing Editor, a post which she resigned in 1934, presumably because her marriage to Henry R. Luce was already outlining itself faintly on the horizon.

Her story, in brief, was this: she had graduated from school, *summa cum laude,* when barely fifteen—the youngest graduate in its history; she had made her début, married, and been divorced, and, tired of being photographed for the society supplements on the beaches of Deauville, Trouville, Southampton, and Newport, she wanted to work on a magazine and was ready to accept the first assignment offered her.

Her success as a *Vanity Fair* editor was certainly marked, but she would, I am inclined to believe, have met with an equal degree of fame as an author, playwright, journalist, school teacher, war correspondent, publisher, politician, actress, lecturer, economist, or newspaper columnist, to say nothing of her pronounced talent in art, her

the cubs' den (part 3)

A veteran editor recalls his encounters with such literary whelps as Clare Boothe, Richard Sherman, Nancy Hale, and Paul Gallico

sound knowledge of music, her expertness in *petit point* needlework, or her prowess as a swimmer and tennis player.

When first presented to her I thought her the usual Dresden-china society figure, a shepherdess with pretty teeth, large, round blue eyes, and blonde hair. She had, too, *les attaches fines*, as her neck, ankles, and wrists were singularly fragile. She was, altogether, a bibelot of the most enchanting order.

Another thing struck me forcibly; that her skin possessed a curious kind of translucence, as if some shining light beneath it were causing the faint, pearl-like aura which seemed to surround her. (As the years went on I continued to notice, at luncheons and dinners, that while there might be women more beautiful, or better dressed, there was always that curious, dazzling radiance which, emanating from her solely, made the other women, if not bitter, exactly, at least dampened and depressed.)

But, ah! How prone to err are the testimonies of an untutored eye! What I actually beheld, at that first interview, was not a china figure at all, but (as I learned during my four years of close and daily contact with her) a creature combining the various capacities of a superfortress, a battleship, and a tank.

I could hardly, at our first meeting, have believed that, within a span of fifteen years, that little porcelain figurine would emerge into a writer of books, plays, speeches, syndicated columns, and Congressional Resolutions; that she would become a major figure at public meetings, dinners, and benefits; that she would sort and answer a mail of a thousand letters a day; run three domiciles, and a Carolina plantation; shuttle unendingly from one end of the world to the other; collect paintings, books, and *objets d'art;* order smart hats, dresses, and shoes; keep three secretaries perpetually on the run, and become the wife of one of the world's most successful publishers.

I soon learned how prodigious was her power for work, and learned it in a great variety of ways. Let me quote a single example. After the first night of *Kiss the Boys Goodbye*, in Philadelphia, her third act was seen to be wholly impossible. By two o'clock of the next day, she had written an entirely new act—an act which, furthermore, was played exactly as rewritten.

She had not been with us long before she developed a flair for writing light and entertaining tales, a gift which resulted, in 1931, in the publication of her first book—*Stuffed Shirts*—a diverting and bitterly ironical volume of stories laid amid the New York social scene.

From the very first, her belief in herself was manifest. Once, in 1932, while speaking of some legislation before the Senate, with two of the assistants in the copy room, one of them said to her, jokingly, "Maybe *you* will end up in the Senate!"; at which Mrs. Brokaw gave her one of those cool, level, devastating looks of hers and said, unsmilingly, "Stranger things could happen."

In the same year we sent her to Hollywood to assist Edward Steichen in making a series of portraits there. On her return, while complaining a little because the interest in Steichen had been so great that no one had paid much heed to her, she hinted that she might, some day, return and make herself known there. Twelve years later, she received a request, virtually a demand, to speak for Governor Dewey to an audience of 20,000 in the Hollywood Bowl.

Her interest in politics was always pronounced. As a result of that leaning she was forever finding herself attracted to men in important political positions. Hardly a day went by that figures like Raymond Moley, Bernard Baruch, Al Smith, Mark Sullivan, Hugh Johnson, Walter Lippmann, Albert Ritchie (then Governor of Maryland), failed either to call upon her at the office or assail her there by telephone.

The impact which she made on men of that type had the effect, approximately, of a queen cobra on a field mouse. I remember that, in 1933, after she had spent a week end in Washington, she spoke of having been presented to Mr. Roosevelt there. A day or two later, she asked for a short leave, as she had received a missive from the President, inviting her to breakfast. I wondered, at the time, that a young lady's powers of compulsion could be so potent that meeting, on Sunday, the most powerful man on our hemisphere, she should be bidden—*tout simplement*—to breakfast with him on Thursday.

One thing I have entirely omitted to say: that, during a stretch of fifty troubled years of editing, I have never encountered a Managing Editor so able, so daring, or so resourceful.

GEORGE JEAN NATHAN. Beginning in '31, and continuing for three years, George Jean Nathan served as our Dramatic Critic, following in the wake of Acton Davies, P. G. Wodehouse, Dorothy Parker, Robert E. Sherwood, Percy Hammond, Alexander Woollcott, and Heywood Broun. He had a special office and special blue stationery. He also enjoyed a special order of deference from the young ladies in our literary seminary, notably from Kathleen, a symmetrical secretary, whose spell, as he pointed out, was so potent that our Art Editor, a most sober and continent married man, began shaving twice a day. But, before long, Mr. Nathan altogether forsook his private office, and thereafter performed his critical autopsies in his bachelor refuge at The Royalton.

Before he left us, he arrived one day, bright and early at the office (at three P.M.), and saw Clare Brokaw —a camellia in her hair—seated at his desk. As he entered the room he noticed that it was strewn with evening dresses which, it developed, a *(Continued on page 164)*

LOS ANGELES...people in the news

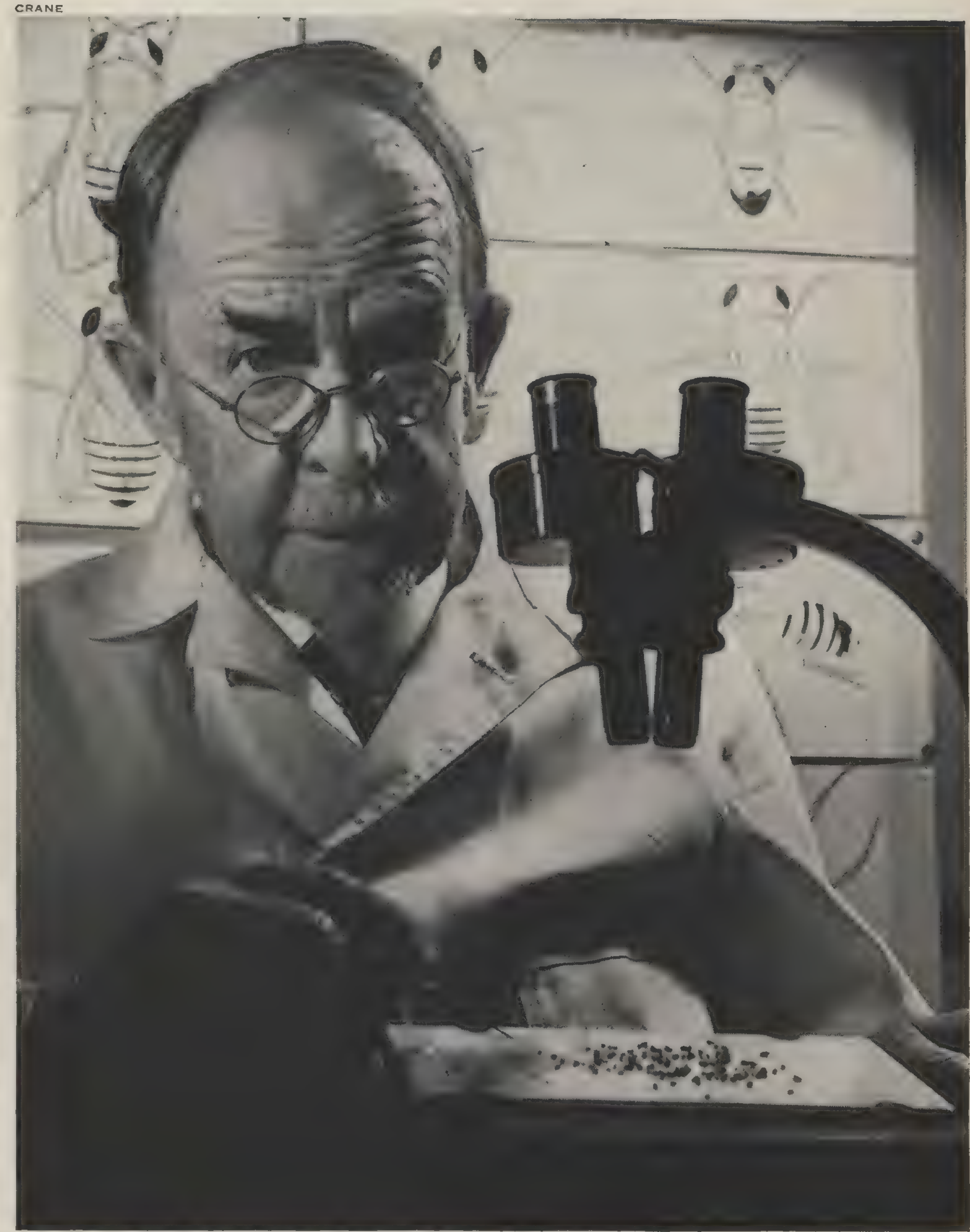
A great geneticist
Two pretty-puss actresses
Two notable composers
A jazz *afficionado*
A great director
A noble astronomer, and
a plausible psychic advisor

BY ALLENE TALMEY

LOS ANGELES has been picked on by practically every writer who ever goes there. But usually they mean Hollywood. (Just as the natives of the little island of Nantucket call all the rest of us off-islanders, so to the movie industry the rest of Los Angeles is composed of off-siders.) But there, within the fantastic Los Angeles area, is an incredible condensation of creative brains and creative talents. On this and the next three pages are some of the people who are always in the news in their own field.

But unphotographed is Manchester Boddy, the fighting liberal editor and publisher of the tabloid newspaper, *Daily News*. Unphotographed are the sailors singing on the streets Jerome Kern's song, "Californ-i-ay." Unphotographed is Preston Sturges at his crackpot desk, writing the script of "The Sins of Harold Biddlebock," in which both Harold Lloyd and Eddie Bracken will act. Unphotographed is seventy-year-old Sir Charles Mendl, round and red-faced and kind, who orders for luncheon, as though he were preparing a menu, the prettiest women and the most talented men in all the separate worlds of Los Angeles. Unphotographed are the thousands of wounded at the enormous Birmingham Hospital, where once a week Charles Laughton, in the great auditorium filled with men in dark maroon bathrobes, reads aloud the Bible.

CRANE



THOMAS HUNT MORGAN, ONE OF AMERICA'S GREATEST SCIENTISTS

THOMAS HUNT MORGAN, the great geneticist, winner of the Nobel Prize in 1933 for discoveries about the laws and mechanism of heredity, is the author of the famous "theory of the gene" in which he located the hereditary elements in the genes within chromosomes. His seventy-nine-year-old, beetling grey eyebrows, his sharp sea-blue eyes, have been held over sorting plates and microscopes on this one project for more than twenty-five years. Out of the vinegar fly or *Drosophila Melanogaster* he has made the most famous experimental organism in the world. The Doctor and the Fly were both photographed for Vogue at the California Institute of Technology.

There, thousands of flasks and milk bottles hold these flies, living on a mixture of yellow corn meal, molasses, agar, and yeast. Dr. Morgan and his colleagues use them to try to discover the mutation process.

Dr. Morgan was born in Lexington, Kentucky, in 1866 and later drifted into natural history for no better reason, he has said, than that he liked it. For twenty-four years he taught at Columbia University, published there his *Theory of the Gene* in 1926. It was while he was professor of biology at Bryn Mawr College that he married one of his students, who became his assistant. Although Mrs. Morgan left the lab for thirteen years to bring up their four children, she returned to it, still is making brilliant discoveries of her own. In 1928 Dr. Morgan came to Cal Tech as head of the Kerckhoff Laboratory. At seventy-five he retired "to get some work done"; now works unceasingly every day except for his nap, a time of terror to his adoring staff for fear a guest might wake their bristling, lashing, gay god who thought it unheard-of nonsense to have his picture taken.

EDMUND GOULDING, ELEANOR PARKER are the propulsive agents in the new version of Somerset Maugham's "Of Human Bondage." For Goulding is directing Eleanor Parker in the rôle of Mildred, that thin-bodied, corrosively mean, spiritually skeletonized waitress whose movie portrait eleven years ago made Bette Davis famous. Miss Parker, who has made nine movies but not her mark, has almost no history beyond the fact that she was born in Ohio in 1922, played stock in Martha's Vineyard, and was spotted by a scout at the Pasadena

GLION MILI

Playhouse. Goulding, on the other hand, has a history. One of those figures of legendary extracurricular life in Hollywood, he is the centre of a hundred stories. Among the movies he directed are "Grand Hotel," "Dark Victory," and "The Constant Nymph." Amusing, fat-faced, brilliantly dramatic, Goulding is one of the three or four great directors. Born in London in 1892, he was on stage, full-face, at twelve. Just before he joined the British Army in 1914, he played opposite Gladys Cooper, then England's most delicious beauty. After the war he came to the United States and has since then played the great Hollywood rôle of a director who is foremost a Village character. Here he is shown acting again, but only in rehearsal, playing for Eleanor Parker a moment in that magnificent story when she, a pawky tart, must first accost.

CRANE

ARNOLD SCHOENBERG, the great composer of "Verklaerte Nacht," the originator of the still bitterly controversial method of composing with twelve tones, lives, at seventy-one, in a little house at Brentwood where he composes. (The house is filled with the sound of his three children, their St. Bernard, and their scampering rabbits.) Sad-eyed, long-faced, and great-hearted, Schoenberg is now finishing, on the long work table in his bedroom, his oratorio, "Die Jakobsleiter," which he started in 1916 before he went into the Austrian Army. His "Ode to Napoleon Buonaparte" was played this winter by the New York Philharmonic Orchestra. A man of enormous temperament, a witty teller of bad puns, he sees everything as though he had never seen it before, is of such musical originality that he accepts no convention but understands all conventions, bases his studies on Bach, Mozart, and Beethoven. Born in Vienna, he taught and conducted there and in Berlin; in 1933 he came to this country, is now a citizen, and, a powerful theorist, has been a professor at the University of California at Los Angeles.

MORE LOS ANGELES

CRANE

DR. EDWIN POWELL HUBBLE of Mount Wilson Observatory is the revolutionary astronomer who was the first to plumb regions six million light years distant from the earth, the discoverer of an ever-expanding, ever-exploding universe. By spectroscopic analysis he made the enormous discovery that the more distant the nebulae, the faster they move away from the universe. But Dr. Hubble, during the war, has given up astronomy to be Chief Ballistician in the War Department's Ballistic Research Laboratory at the Aberdeen Proving Grounds. There he has seen that the uneven dispersion of barrages has been so corrected that American infantry no longer walk into American barrages.

To his friends three quotations explain this serene, objective, direct, and happy man. At his high school graduation, the principal said: "Edwin, in four years, no one ever saw you study." Albert Einstein, years later, told Mrs. Hubble: "Your husband is not only beautiful but he has a beautiful soul." And Hugh Walpole once said: "Edwin is not only a great man, he is a kind man." Dr. Hubble, born in Missouri fifty-six years ago, eventually studied astronomy at the University of Chicago where he became so famous as a heavyweight boxer (he is six feet two) that promoters wanted him to turn professional to fight the world's champion, Jack Johnson. Instead he went to Oxford, a Rhodes Scholar, to read law. In 1917, when war was declared, he wrote all night finishing his doctorate thesis, telegraphed his acceptance of appointment to Mount Wilson as of his return from war, and in the morning enlisted as a private. He fought in France, then was mustered out, a major, in 1919. Now, he is still fighting. One month before Pearl Harbor, as one of twenty-one men petitioning for a declaration of war on Germany, he spoke in a hall where America Firsters in front seats hissed him, later threatened this scientist who never had a lease on an ivory tower.

JOFFÉ

CHARLES BOYER was photographed in front of a map of the French Empire in the scholarly French Research Foundation that he set up in Hollywood, back in 1940, just after he was released from the French Army. When he came back to California he was tired of seeing those little historical lies in movies that have made great masses of people know indelibly what never was. (One quickie producer in 1938 had French women voting, an anachronism that has just been corrected by the present French government.)

To prevent just such careless documentation, Boyer opened the Foundation with his collection of books and photographs, making France easily documentable for the movies, for university students. Later, in the dubious days of Vichy, Boyer immediately spoke and broadcast for the Fighting French and General de Gaulle; in his rich and persuasive voice, told Californians that they must keep France alive.

LAUREN BACALL, a star with one picture, is Hollywood's major conversation piece. Impatient, outspoken, determined, she does no fooling around at all with her career.

The story of her dreamy success has been so widely spread that only those who have learned to read in the last few months could have missed it. She was born in New York in 1924, was a fashion model at eighteen. Mrs. Howard Hawks saw her photograph on the cover of *Harper's Bazaar,* showed it to her husband, the brilliant director-producer, who immediately telephoned to New York just to inquire about her.

CRANE

Told of this, Miss Bacall took the train West right away. Hawks signed her to a personal contract quickly in 1943. Then, so the legend goes, he took his new wide-mouthed beauty, with her calm intelligent eyes, to a hilltop. For weeks he had her screaming lines into a headwind, until her voice register dropped four tones into a sulky growl, sexy and curiously inviting. Almost a year later he put her into the Humphrey Bogart movie, "To Have and Have Not," making her too young and too old and entirely provocative. Now she has finished her second movie, "The Big Sleep," a Raymond Chandler mystery with Mr. Bogart to slap her around under Mr. Hawks's cool direction. She is going to be a big, big star.

CRANE

LOUIS GRUENBERG, a small, gentle, forthright composer, who has sharp blue eyes, a greying head, and speaks like Cecil B. de Mille, has composed an enormous amount of music in his sixty-one years. Last December Jascha Heifetz gave the first performance of Gruenberg's masterly violin concerto with the Philadelphia Orchestra. Commissioned by Heifetz, the concerto has both a fox trot and Negro spirituals in its themes, and, in addition, is so difficult that the violinist complained; Gruenberg answered: "You're Heifetz, aren't you?" For the last twenty years, he has composed every day for eight hours, producing, among others, his operas, "Emperor Jones," and "Jack and the Beanstalk," which had eighty performances last year. He has done three of the most important movie scores, notably the powerful one for the documentary, "Fight for Life." Now he is working on the score for the movie, "Green Mansions," W. H. Hudson's masterpiece. The startling fact about this music is that the score comes first; normally background music is written after the picture is finished.

Gruenberg was born at Brest-Litovsk, and has spent the last thirty years here, composing. Someone with little sense of syntax but a profound grasp of character said of him: "You leave him with the feeling that you have just spoken to a man with the most warmth in his entire being that you ever spoke to."

GJON MILI

NORMAN GRANZ is a gangling, tall blond, twenty-six-year-old jazz *afficionado* who is giving Los Angeles its first straight, exciting jam sessions. Technical music director of the Gjon Mili ten-minute short, "Jammin' the Blues," Granz's concerts sell out weeks in advance. He heckles in his program notes: "It's gotten to the point where jazz is being called Art (and see that you spell that with a capital 'A,' Jack).... Actually jazz is one thing that brings people together with a complete disregard for race, colour, or creed—that is more important than anything said of it as 'Art'."

GEOFFREY MORRIS

MADAME LOLA, *the* Hollywood Psychic Advisor, is a low-voiced, gentle Englishwoman who reads cards with a Celtic intuition, is said to foretell marriages, accidents, and election results. In 1934 she predicted, in a Los Angeles newspaper, that Japan would fight the United States in 1941.

IMPRESARIO IN A FEATHER HAT

By Barbara Heggie

Yolanda Mero-Irion is a bouncing woman with the energy of a tank, and a record of sixteen musical productions in the last four years

A FRIEND of Mme. Yolanda Mero-Irion's, the former Hungarian concert pianist and the founder and general manager of the New Opera Company, once pointed out to her that, really, only in the two or three years after her marriage, could she ever be said to have been just Mrs. Irion. Sharply that good lady turned her head. "I was never," she declared, "*just* Mrs. Irion."

The New Opera Company was born in the May of 1941, largely out of Mrs. Irion's determination to find employment for young American musicians, and her ambition to produce comparatively unknown operas of which she was particularly fond. A natural-born high-pressure executive, with a bee buzzing aggressively in her bonnet, she accomplished both aims in short order. In the four years of the company's existence it has financed sixteen productions and given 422 performers a handsome start in the musical world. Eleven of its singers have been engaged by the Metropolitan Opera Company, among them Florence Kirk, Regina Resnik, and Hugh Thompson. Its road companies have made communities opera-conscious which heretofore usually prefixed that noun with the word, soap. Above all, Mrs. Irion gave Broadway musical standards a robust boost. It is doubtful if such an operetta as the "Song of Norway" could have come to Manhattan if New Opera productions had not first hewn the way.

Besides her duties with the New Opera Company, Mme. Irion is general manager of the Women's National Radio Committee, which she bustled into existence in 1934, and which has today a membership of nearly twenty millions, all vitally concerned with making Radio a power for Good. The remainder of her time is spent toiling for the Musicians Emergency Fund. In 1931, Mme. Irion raised $435,000 in a sweeping drive to do something about the plight of musicians in the depression. Since then she has been instrumental in finding jobs for musicians whose wages in all amount to two and a half million dollars—and she has also been kept so desperately busy that she has not herself found time to sit down to the piano more than half-a-dozen times.

An admiring acquaintance of Mme. Irion's once described her impact on him graphically. "She's like a hand grenade which explodes in your face," he explained, "and leaves little bits sticking into you all over." Fifteen years ago Mme. Irion met Winston Churchill at Carnegie Hall and she has, since then, cherished for him a passion that has littered her office desk and walls with busts and photographs of him. "He's the only person who might conceivably have influenced my life," she says. And then adds firmly, "but he didn't." In her appearance, however, Mme. Irion, perhaps from gazing daily at his likeness, has come to have a distinctly Churchillian aspect. Her proportions are something very close to 5′ by 5′, she has a round head, a square jaw, protruding blue eyes that batten squarely on whatever object they are laid, and a sudden smile that cheers those to whom she is speaking just as thoroughly as they may have previously been frozen to their chairs. "People are either attracted to Yolanda or terrorized by her; in any event they do things for her," a co-worker of hers remarked admiringly.

While in her Steinway Hall office Mrs. Irion reigns with all the ferocity of a Robespierre, the tyranny of a czar, and the sound accompaniments of Donald Duck in a pet, out of it she diffuses a benign jollity that reminds her acquaintances of a female Santa Claus stuffed with her own goodies. She has a passion for beads, a yen for feathers, and a terror of drafts that sends her into the streets so soundly wrapped that it takes her a good ten minutes to unwind herself when she reaches her destination.

Yolanda Mero-Irion was born fifty-five years ago in Budapest, the daughter of a busy professor of music whose attention *(Continued on page 150)*

Dorothy Parker was photographed as the third in Vogue's series of still-life portraits, with the old game of *Allegories* as a clue to the objects in the picture. The picture is a clue to the prongs of the Parker personality. She is the world's most sophisticated cry-baby even though some people think of her more as a hypodermic needle full of corrosive sublimate, a sock in the eye of bigotry. To others, she is introspective as a conch shell, capable as a corkscrew, American as "black strap" licorice. Still others consider her as sharp as a kitchen knife, as truly tender as a faded rose, as wailing as a saxophone, as nostalgic as a packet of love letters. But almost everyone agrees that the domino stands for her incorruptible black and whiteness, the lemons for her astringent freshness, the pitcher and bowl for her haunting hall-bedroom loneliness; and that the glasses are "the better to see you with, my dear."

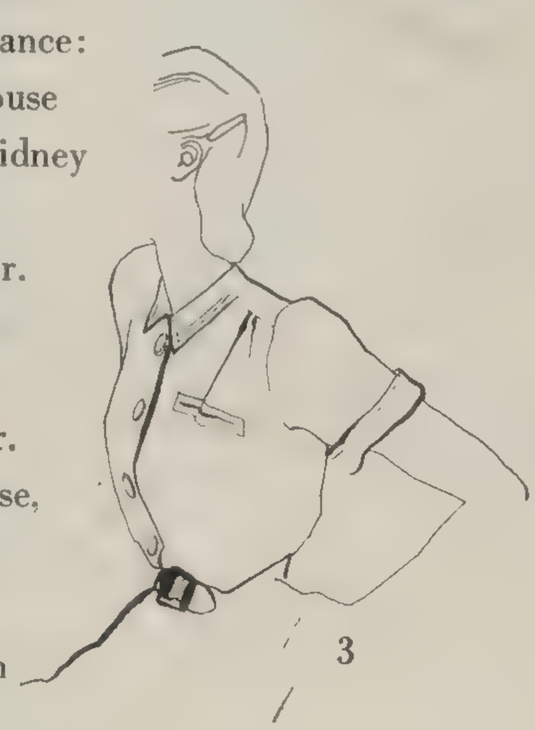
PENN

Dorothy Parker... portrait with symbols

YOUNG SPRING GREY

GREY is one of the inalienable rights of the young...like shining hair. It only ever became the bridegroom's Mother's colour because it was *so* becoming. It's even more so to the teens and their older sister. Especially grey worn the way this young woman wears it with a button-banded same-grey cloche and big pearl earrings. But she must remember that grey is a chameleon colour. She can give it bright chamois gloves, a gold necklet, and a white piqué sailor full of daisies and she will look very young, very gay. Or she can be suavely all grey...with grey jersey wool gloves, grey silk cravat, grey felt. (Someone will inevitably give her a clump of primroses.) Look for young grey a hundred ways this spring. Pin-striped grey suits, grey jersey dresses... never better. Grey gabardine coats with smooth shoulders, high necklines. Pale grey afternoon dresses. Sheer grey dancing dresses. Young grey is gay and this spring...as good as gold.

SHIRTS FOR YOUNG GREY. The best blouse for most young grey suits is often a shirt. Sometimes striped and so crisp you have half a mind to tie a tiny black velvet bow at the throat. The one to the left, for instance:
1. Red and white pin-stripe cotton blouse with white piqué stand-up collar by Sidney Heller. Sizes 32 to 38. $5. Stern's.
2. Pink cotton lawn blouse, shirt collar. Button high, narrow fluted panel. Add a velvet bow. By Florence Gainor. Sizes 12 to 20. $11. Lord and Taylor.
3. Orange Celanese rayon crêpe blouse, turn-down collar. By Debtown. Sizes 9 to 15. $4. Arnold Constable.
4. Black pin-striped shirt, button-down the back. Tiny turn-down collar, inverted pressed vent. Celanese rayon crêpe. Sizes 10 to 20. $12. Lord & Taylor.
5. Turtle-neck rayon suède jersey in fine-for-grey colours...besides black. Sizes 12 to 18. $8. Franklin Simon.



← Young spring grey

Very young spring suit with back fullness. Wear it with a small grey cloche, your hair low and smooth and neat. The worsted is Miron's. Tailoring by Handmacher. $50. Lord and Taylor; Jordan Marsh; Marshall Field. Hat, John-Frederics. "Pretty Pink" make-up by Prince Matchabelli

BLUMENFELD

VOGUE'S

STRIPES are friendly to a Junior's scheme-of-things. Stripes are gay, young, forthright, point up a pretty figure. Have the same fresh good looks, day or night, as the girls who wear them. Here, two bright young stars—22-year-old Judy Garland of the screen, Bethel Leslie, 15, of the stage—in stripes.

Left: Junior Fashion #1. One of Hollywood's most popular young people, Judy Garland, currently of "The Clock," wears a bustle-bow evening dress of charcoal-striped rayon taffeta. $30. At Jay Thorpe; also Himelhoch's; The Dayton Co. Choker, Richelieu pseudo pearls. *Right:* #2. Bethel Leslie of "Snafu" attends Brearley School, does her homework regularly, as though she only *dreamed* of a stage career. Here she wears a taffy-striped dress of Heller rayon jersey. By Judy 'n Jill. About $17. Lord and Taylor; Lindner Coy; Woodward and Lothrop. Both dresses: Sizes 7 to 15 • Shops in other cities on page 169.

JUDY GARLAND

JUNIOR FASHIONS Young stars in stripes

BETHEL LESLIE

MCLAUGHLIN

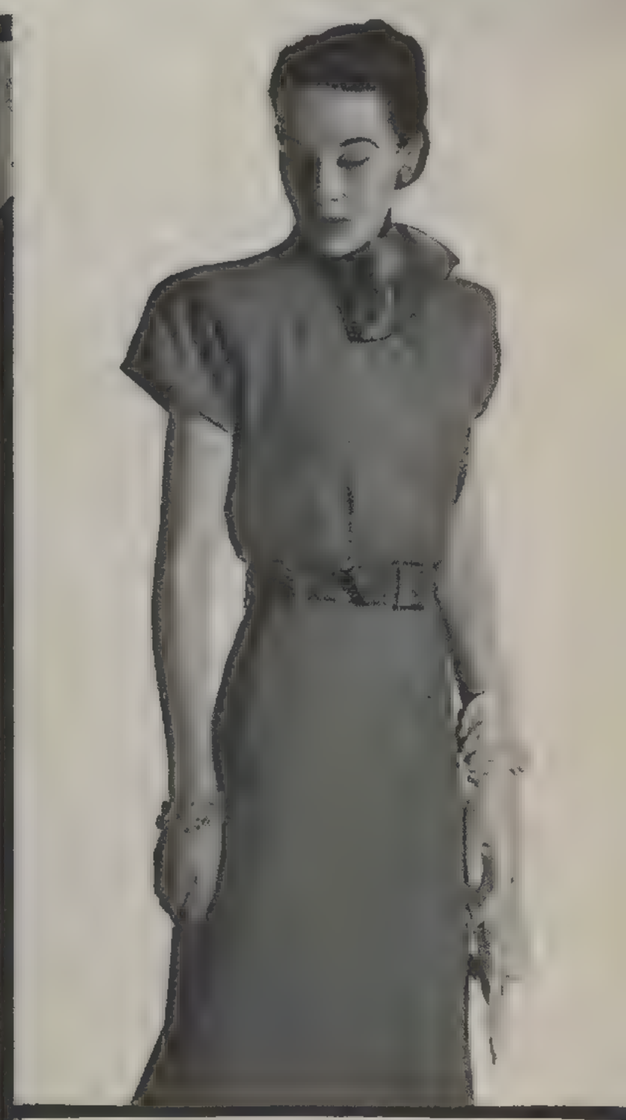
COFFIN

1

2

ACCESSORIES & DRESS, INC.

6



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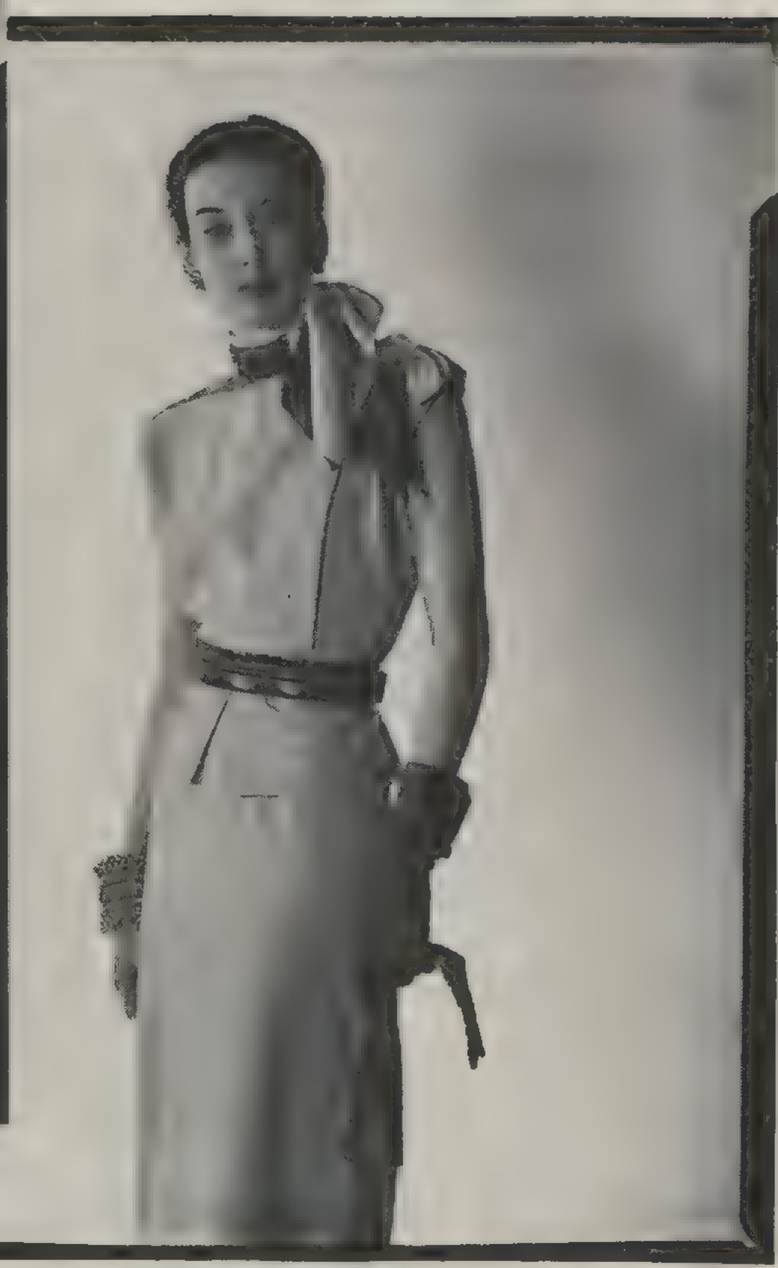

4

5

Here is a handsome company of pale spring-into-summer dresses, making important mergers with accessories.
1. Wear a crowd of gold necklets, a white suède belt, white gloves, with a grey Chinese sheath-dress of silk-and-rayon Shantung. Sizes 10 to 18. $30. By Joset Walker. Lord & Taylor.
2. Tuck your gold taffeta Ascot under the high revers of this beautifully-built two-piece dress of grège Juilliard wool gabardine. By Trigère. 10 to 16. $95. Henri Bendel.
3. Let a frosted-pink felt belt cinch in the waist of this pink Ducharne wool dress with huge pockets, a George Sand bow at the throat. By Foxbrownie. Sizes 10 to 16. $80. Midtown belt, $11. Both: Altman.
4. Pull the pick of your scarf-wardrobe through the offside slits in this lime green Miron wool dress; add a black belt, a scramble of pearls. The dress has a pretty scarf of its own—red-printed rayon crêpe. Dress, sizes 10 to 18. $40. Russeks.
5. Knot two silk scarfs, yellow and cocoa-brown, at the neck of a two-piece dress of ash grey silk-and-rayon Shantung. The dress, a Joset Walker design. Sizes 10 to 18. $35. Rust leather belt, $19. Scarfs, under $9 each. By Midtown. All: Lord & Taylor. Gilt bracelets from the India Shop.
6. Bind the waist of a gold rayon crêpe dress with a cummerbund of orange rayon jersey. The gilt-buttoned dress: Capri design. Sizes 8 to 16. $35. Cummerbund by Arpad, $18. Both: Altman.
7. Play white gloves, a cocoa silk scarf, and a russet leather belt seamed with rhinestones, against this cleanly carved dress of brown and white men's-wear wool. By Larry Aldrich. 10 to 18. $40. Saks Fifth.
8. Make a blonde monochrome. Start with a town dress of honey-beige wool gabardine. Add beige jersey gloves, gold bracelets, gold and topaz earrings. The fine-figure dress, by Blotta, has a middy blouse top. Sizes 10 to 16. $110. Dress and Nadja Buckley jewels: Bonwit Teller.
9. Match your bag and gloves to the cinnamon leather belt of this creamy beige silk dress. The dress, designed by Troy Stix, has pouch pockets that button over the belt. Sizes 8 to 18. $70. The big, fluted earrings of gold-plated silver are by Trifari. Under $13. Dress, earrings: Best.

8

9

KAY BELL

OPPOSITE: SHORT ANSWER to the question of what to wear over half your spring wardrobe —the chunky collarband-jacket of this suit. Make it of black and white hound's-tooth checked wool; use black wool for the lean skirt, white crêpe for the sleeveless blouse. Merge it with a steep white sailor hat, bright white gloves, a jumble of gold bracelets. Or use red wool for the suit, and surprise it with sharp pink accessories.... Design No. 5360

Short cut to spring

The prettiest way around your spring wardrobe problems may well be a Short Cut—via a Vogue Design for Dressmaking. Perhaps it's the short-cut, squared little cape of the costume shown above. Perhaps the short-cut, flared little jacket of the spring suit shown opposite.

• *Above:* Make this square-shouldered cape and long-sleeved sheath dress of gabardine or of crisp sheer wool, the colour of coffee parfait. Add gloves of the same pale coffee, a golden necklet, cherry-orchard hat. The sum of such parts is festive enough to wear to a wedding—even your own. Or you might make the costume navy-blue, perennially good, and turn it into a *fête champêtre* with chamois gloves, a rough straw hat banked with field flowers.... Cape and dress: Design No. S-4590.

• Other views of these designs on page 170.

Vogue designs for dressmaking

HASH IS A LUNCHEON STAND-BY

RAWLINGS

SILVER: WALLACE'S "GRAND COLONIAL"; CHINA: ALICE MARKS

Mrs. William Rhinelander Stewart arranging a luncheon table, with a rare, complete set of flowered Pinxton china

[EDITOR'S NOTE: *The author of this article, once a steward in a well-known men's club, wrote a witty book on his experiences,* The Face in the Aspic, *under the assumed name of Thomas Mario. He is now in the Army.*]

FOR years hash used to be the food of riveters, of prize fighters, and poker players. But with the war, old eating habits have changed. Notable sections of our citizenry began looking not only into yesterday's bonds, but into the ice box as well.

In a creamed chicken hash, for instance, no bird is better than his neighbour. The rich joint of guinea hen becomes one with the ordinary leg of fowl. Pheasants and fryers all get together in one great collective mass. Any chef knows that if he puts a lamb hash in curry on his luncheon menu, with a roast baron of lamb, the hash will outsell the baron three to one.

I remember, when working at the club, we used to speak of "*Hachis de Boeuf à l'Américaine.*" A few years ago we started to list it on the menu simply as Roast Beef Hash. This kind of plain talking pleased everybody.

THE continued popularity of hash in these days has a very wide basis. It's all right to talk about great social developments going on in the world. But when you've invited the trustee out for lunch, you can't serve him a social theory and get away with it. You can't have a waiter bring him a copy of Thorstein Veblen on a large silver platter and expect him, knife and fork in hand, to begin carving it up with great relish. You may, however, give him corned beef hash with poached egg and he'll reach for a bottle of catsup and begin to talk reasonably.

Since many of our pleasures are still ruled by the last hour of leave and by the weekly schedule on the contract, we must continue to double time forward. Here again hash has helped out. Although it cooks slowly, it can be eaten quickly. It's infinitely better, of course, if it's not taken slapdash on the run. But there are any number of occasions when hash will be the impeccably correct thing to serve—for any luncheon, for the late night buffet supper, and for any time when you want to serve one simple hot dish and want it to be nice but unostentatious.

Offhand, you might say that hash is a kind of regimentation. Never put the meat through a meat *(Continued on page 159)*

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"All the loveliness of Spring"—captured magically in four color-related make-up aids.

As a striking contrast to your new pastels, try this combination:

the drama of *Dark* "Sub-Tint" Cream-Powder Make-up,

the rosy warmth of *Bali* "Air-Spun" Powder and Rouge,

the deep, rich red of *Bali* "Sub-Deb" Lipstick.

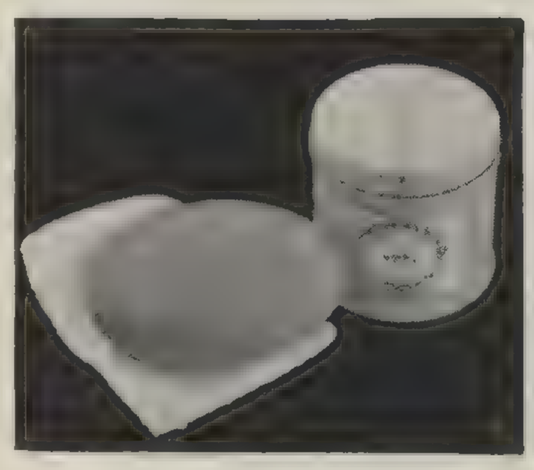
For your darker costumes, this brighter make-up:
the sunny glow of *Soleil d'Or* "Air-Spun" Powder over *Medium* "Sub-Tint",
set off by *Magnet Red* "Air-Spun" Rouge—a natural, blush shade,
and *Magnet Red* "Sub-Deb" Lipstick—a clear, brilliant red.

Shocking de Schiaparelli

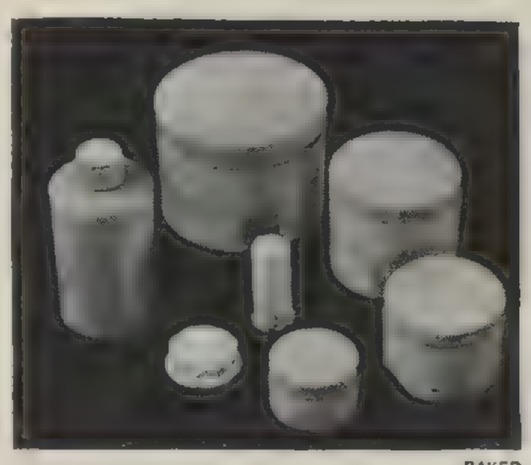
DISCOVERIES IN BEAUTY

Schiaparelli has a pungent eau de Cologne called "Snuff," billed as *"Pour Monsieur"* (that's French for Your Guy). We think, however, that its rugged freshness will often be liked by Madame (or you). You can buy it with a travelling bottle-guard. At Altman

Some complexions are neither oily nor dry: just medium. Some are mixed: oily and dry. *Some* are oily or dry according to seasons. For these piebalds, Herb Farm Shop suggests alternating their Cleansing Cream with Lettuce Complexion Soap. Bonwit Teller



Hattie Carnegie, after a long career of flattery with line and cloth, has decided to do something about faces. Her new group of treatments and make-up, is simple, complete, and of excellent quality. In Carnegie-blue packages: 42 East 49th Street. New York



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ANTHONY BLOTTA adds white piqué to a brass-buttoned navy or grey wool suit. Sally Victor bonnet of white straw.

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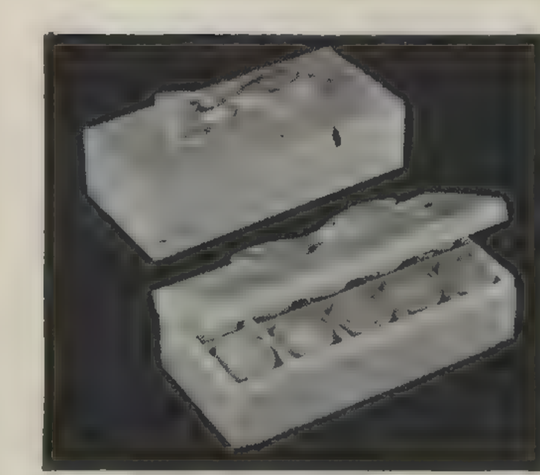
DISCOVERIES IN BEAUTY



Put one of these little round discs in a bathtub, and it makes like champagne—a champagne flavoured with "Chantilly" perfume. (Well we *said* bath, don't drink it.) Houbigant makes "Effervescent Bath Tablets," put up in double-decker boxes. Saks 5th

"Cloud Silk" is Chen Yu's name for its new cake-foundation. And it *does* cloud over the little imperfections of a complexion; it *does* go on with a silken touch. Comes in a practical, smooth-working compact with a *mirror* in the lid. At Bonwit Teller

BAKER

Pretty as a picture, is Dorothy Gray's new pink make-up (which is probably why they call it "Portrait Pink"). The lipstick is a vibrant shade, and chimes with a matching rouge and appropriate powder-tone. The Portrait box with make-up: at Saks Fifth

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Mrs. Pierpont Morgan Hamilton—devotée of the 1-Minute Mask

How to "re-style" your face — quickly!

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Results of the Mask show right away! "Keratolytic" action of Pond's Vanishing Cream has loosened and dissolved powder-scuffing little skin roughnesses and beauty-dulling dirt particles! Your "re-styled" complexion feels blessedly smoother. *Just* right for make-up! And it *looks* so much prettier! Clearer . . . fresher. Even *lighter!* But see for yourself—have *your* 1-Minute Mask today!

For extra-quick powder base . . . Slick on a *very* light film of Pond's Vanishing Cream—and *leave it on.* Smoothing . . . non-greasy. Takes make-up beautifully!

Get the luscious BIG jar!

IMPRESARIO IN A FEATHER HAT

(Continued from page 132)

was first sharply drawn to his daughter when, at four, she toddled into the room where he was giving a lesson, to reproach sharply his pupil for striking an F sharp instead of a G. At six she enrolled at the National Conservatory in Budapest under the tutorship of Augusta Rennebaum, a protegée of Liszt's. Eight years later she made her concert début at the piano at the Royal Concert Hall of Budapest, an event made memorable by the scuffle which went on between her two brothers as to who should wear the family dress suit.

As a concert pianist Yolanda Mero's taste veered away from the modernists. "I can go as far as Debussy very well, no farther," she used to say sternly. She played in Paris, and in London where Charles Steinway engaged her to come to America for a tour in 1909. Steinway had asked his general manager, Hermann Irion, to meet Miss Mero at the Hoboken dock but Irion, who had heard of the explosive temperament of the young artist, sent another emissary in his place. Hearing of this by accident, Yolanda burst into Irion's office the next morning and brushed aside his apologies. "All I want from you, young man, is two pianos," she said and stamped out. Irion made peace by arranging a sight-seeing tour and personally conducting her over Brooklyn Bridge, an experience which was dulled for her by the fact that she could not see above the bridge railing. This excursion had other advantages for it showed up Irion in so favourable a light that two weeks later Yolanda proposed to him. Swept off his feet Irion accepted and six weeks later the wedding took place.

In spite of the fact that Irion's startled friends predicted the marriage would not last six months it has weathered thirty-four years and Irion has never regretted the day he said "yes." Until the Musicians Emergency Fund and the New Opera Company riveted Mme. Irion to her desk on the twelfth floor of Steinway Hall, she and her husband spent most of their time at their farm in New City, Rockland County. Here they were served by a staff of six family retainers, whose devotion to the Irions throughout their married life Mme. Irion considers proof of the fact that fundamentally, she is really very easy to get along with after all. Before her various projects engulfed her, Mme. Irion used to give fabulous dinner parties at the farm, with Russian music and as many as 350 guests for dinner. She has an unabashed passion for good food which is reflected in her figure, and which makes her dinners remembered to this day. "Hungarian food is a catastrophe but I love it," she says enthusiastically.

Now Irion is a dollar-a-year man, shuttling between Washington and New City, where he is Chairman of the Rockland *(Continued on page 152)*

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IMPRESARIO IN A FEATHER HAT

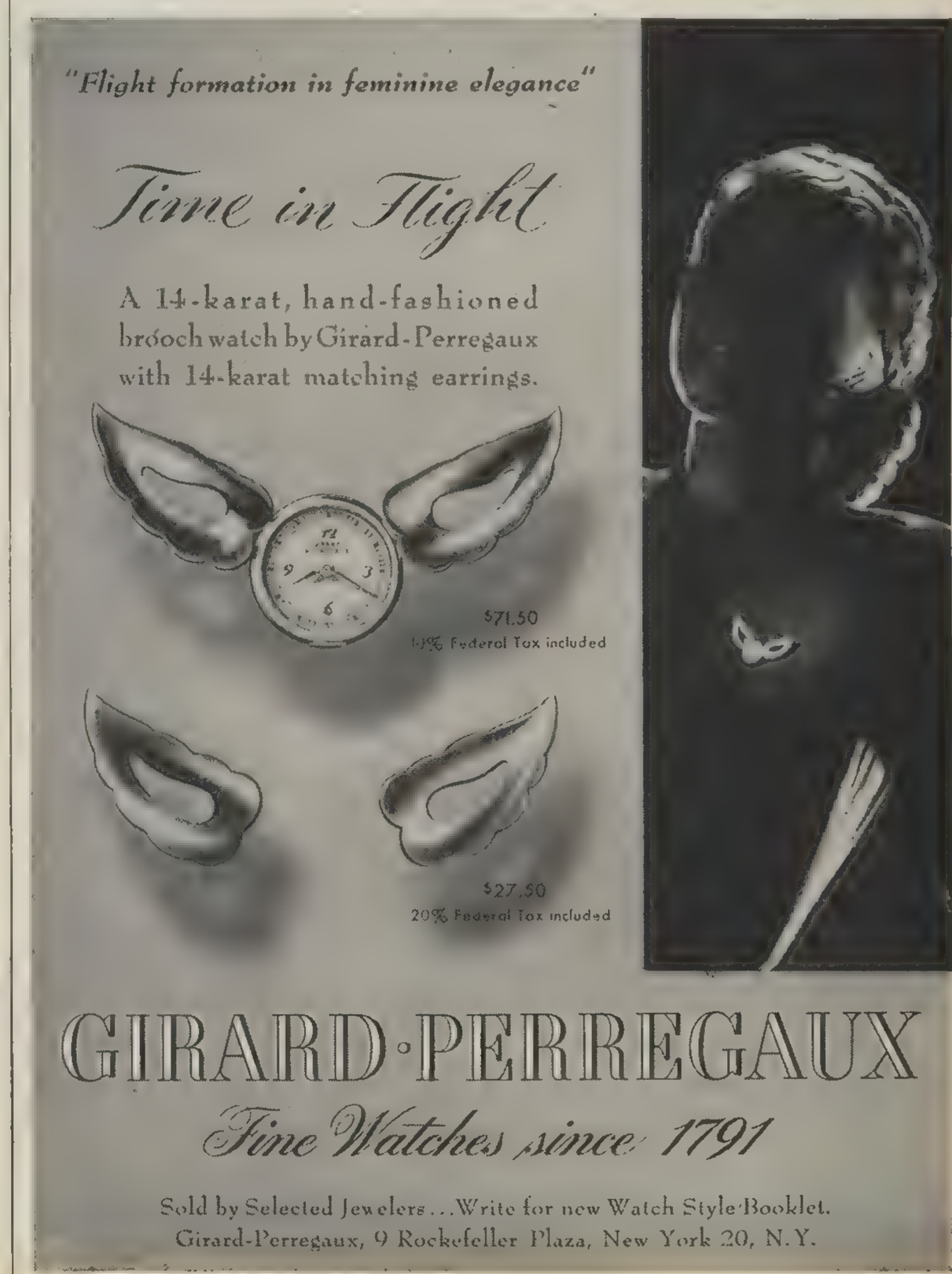
(Continued from page 150)

County Rationing Board. Mme. Irion is spending most of her sleeping hours at a mid-town hotel. When she dines out it is generally at the New York Athletic Club, to which her husband belongs, at the Colony Club, or at Sardi's. Lunch is a sandwich and coffee sent round from Rumplemayer's. Her recreations consist chiefly of harried week ends trying to throw things in order out at the farm, and brief visits with her daughter, Elizabeth Chamberlain, whom her mother has described as "unmusical as a walking-stick but very good-looking." In New York, just about the only relaxation Mme. Irion has is reading in bed. She suffers terribly from insomnia and generally gets only about four hours sleep a night. So far, unlike a number of the famous, she has not turned to detective stories as a means of passing the small hours. "Certain people read crime stories in order to rid themselves of their own inhibitions," she says scornfully. "When I want to kill people I simply scream and yell and that is all the emotional release I need."

When Mme. Irion founded the New Opera Company, she presented herself not only with an outlet for her high-pressure creative energy, but also with an artistic milieu guaranteed to provide a dozen weekly opportunities to scream as much as she wanted to. She still trembles with rage when she remembers the letter she got from a young tenor who was singing in one of the operas she produced during the company's first season. Listing a long row of grievances, he concluded that unless steps were immediately taken to remedy them he feared he would have to leave the cast. "When I am happy, dear lady," he wrote, "my pulse is 105, but if I become agitated it rapidly mounts to 115, which as you can understand, my doctors advise me is a serious menace to my health."

Another singer, an aging beauty from Middle Europe, complained that something would have to be done about her salary right away. "How can you expect me," she protested, "to live over here in the style to which I was accustomed in Europe, where I had five hundred hats and three hundred bracelets?" At such times Mme. Irion's voice can be heard down the hall fifty yards away and, generally, if her contestant is present in the flesh, he or she ends by finding himself almost bodily hustled elevatorwards. A famous conductor who had staged a scene with Mme. Irion which, as an observer aptly remarked, might well have been booked into the Palace, spoke of her afterwards with awe. "When *I* do it I know it's just an act," he said, "but when *she* does it I'm afraid she'll drop right down at my feet."

Funds for the first year of the New Opera Company were largely provided by *(Continued on page 153)*



IMPRESARIO IN A FEATHER HAT

(Continued from page 152)

Mrs. Lytle Hull, an old friend of Mme. Irion's, who put up one hundred thousand dollars as a free gift with no strings attached.

Today, Mrs. Hull, as President of the New Opera Company, does not confine her activities to wielding a fountain pen. At any one of the company's rehearsals she may be found well down front, cocking an attentive ear, and dutifully consulted by director, conductor, and cast.

In the company's first season, four operas were presented: Tschaikowsky's "Pique Dame," which Mme. Irion considers the most beautiful operatic work ever written, Offenbach's "La Vie Parisienne," Verdi's "Macbeth," and Mozart's "Cosi Fan Tutti." The next season the New Opera Company expanded its repertoire to include Damrosch's one-act work, "The Opera Cloak," Moussorgsky's "The Fair of Sorochinsk," and Strauss's "Die Fledermaus." "Die Fledermaus," retitled "Rosalinda," hit the jackpot when it was reproduced under the supervision of Max Reinhardt and Felix Brentano as a Broadway attraction, and paid off the quarter-of-a-million debts the company had accumulated.

In 1943, the success of "Rosalinda" was followed by that of "The Merry Widow," with Jan Kiepura and Marta Eggerth, his wife, singing the principal rôles. "The Merry Widow" ran for nine months on Broadway, and afterwards went on to the West Coast, where it took in three hundred thousand dollars, the highest box-office receipts of any musical ever produced on the coast. Next season, the New Opera Company offered an American version of Reinhardt's "La Belle Helene," the Offenbach operetta, starring Jarmila Novotna, who had sung the rôle in Europe. "Helen" closed after three months, which gave Mrs. Irion a certain perverse pleasure since she had hotly disagreed with Reinhardt during a greater part of rehearsals and was thus proved correct, if out of pocket. In "Rosalinda" and "The Merry Widow" the New Opera Company had successfully preserved the Middle European formula for light opera—lush sentiment leavened with more than a pinch of *gaieté folle*. "Helen" fell between a waltz and a shimmy. With a choppy score and padded muscles, it was treated by Reinhardt, fresh from the splendors of Hollywood, more in the mood of an extravaganza than an operetta and proved little beyond the already well-established fact that Ernest Truex is a funny man, and that Novotna has a handsome shape.

At present Mme. Irion dreams of picking up once more her original scheme of an opera company, established in its own Manhattan Theatre, which shall produce a few operas each season, some well known, some not, but all of *(Continued on page 154)*

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IMPRESARIO IN A FEATHER HAT

(Continued from page 153)

which will give young American singers their chance. "It won't have a set chorus like the Met," she explains, "but one in which every singer is regarded as a prospective soloist." It's all a question of raising the money and, in the meantime, Mme. Irion plans to produce this fall both a revival of "The Merry Widow" at the City Center, and "Think It Over," a "play with music."

Mme. Irion's pride in the New Opera Company is a sweeping one. "We've raised the standard of operetta and light musicals already," she boasts. "And I think we can also raise the standard of opera because you can really say until 1941 opera was *lousy.*" She firmly believes that the existence of the New Opera Company is essential to the future of American art, and to prove it she quotes the work done by the New Opera Company workshop, which tutored singers until lack of funds caused it to close up temporarily, and which unearthed an impressive total of young stars, among them Wilma Spence, the Sonia of the "Merry Widow" on the road tour.

Next to the work of the New Opera Company in making America "voice conscious," she rates that of the Musicians Emergency Fund, which has auditioned over three thousand singers to date. Many of these have been channeled into the New Opera Company, where they have done very well indeed, but Mme. Irion doesn't want to give out any names because she feels that, unfortunately, the public has a way of thinking that anybody assisted by the Musicians Emergency Fund can't be, musically, quite out of the top drawer. "It's perfectly ridiculous," she snorts, "why one of the best known young American composers owes his start to the M.E.F. but he'd shriek if I told you his name."

Considerably more grateful are the members of the armed forces to whom the Musicians Emergency Fund is giving music lessons, right in Steinway Hall. "One of our G.I.'s is handling munitions, and he says his hands shake so all the time that he wants to learn how to play the piano to calm his nerves," Mme. Irion chuckles. "I tell him he doesn't know what an explosive thing the piano can be."

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The distinguished facial preparations of Alexandra de Markoff . . . compounded today as of old from priceless formulas in my family for centuries.

UNDER THE SURFACE

(Continued from page 107)

lies chiefly with the *ravitaillement* committees responsible for the collection and distribution of food from the country districts.

These then are the main problems of the Government: to restore communications and transport; to redistribute manpower and so put an end to unemployment; to equip more men for the forces; to keep money stable; to arrange for the equable and honest *ravitaillement* of the country from indigenous sources; to decide whether to import manufactured goods which will relieve the immediate needs of the people or, demanding further sacrifices from them, to import the plant and raw materials with which to revive the paralysed industry of the country.

Those are the bare outlines. But facts and figures only come alive when they are related to the everyday life of a people. So what is it like, to be a woman in France at this time? If you lived in one of the richer country districts, you would probably have enough food and enough firewood. The Germans might have taken the horses and the early crops: but you can always plough with oxen, and crops grow again. They would have used the house, too; perhaps messed it up a good deal and taken blankets, eiderdowns, radio, anything they took a fancy to. But you would keep warm somehow: you would manage. You would have had no new clothes for a long time; but fashion doesn't matter much in the country, and you (as a Frenchwoman) would have been very ingenious in patching, turning and contriving.

In Paris (and when I talk of Paris, I talk of things which are to some extent the same in most other towns and districts—though not around Marseilles and the Riviera, where everything is much worse, and not near the invasion ports, which is No-Man's-Land)...in Paris, then, there is more food than there was at the time of the Liberation, but still not enough. You would have bread, rationed; half as much meat as we get in England, and often bad—and you'd have to give coupons for bread or meat in a restaurant. You'd have no tea, a little *ersatz* coffee, nasty and expensive; no proper soap, no cheese, no bacon, no chocolate, no eggs, no milk—except for a baby under nine months old, and he gets about two pints a week.

Apples and vegetables came in during the autumn, and sometimes there are supplies of potatoes now—during the Occupation they were only in the Black Market, at a huge price. Butter is still there, and it costs about 750 francs a kilo. But when the Germans were here, you had to buy in the Black Market to keep alive: the only kind of milk for babies then was condensed, at about 250 francs a tin, almost impossible for poor mothers (now you can get it *(Continued on page 156)*

"The name you trust in walking shoes" presents another gem in polished calf. Hill and Dales, priced from $8.95 to $10.95, at good stores everywhere.

Dixon-Bartlett Company, Manufacturers, Baltimore 24, Maryland

UNDER THE SURFACE

(Continued from page 155)

from the clinics). You sold to eat, in those days; and kept on selling—jewels, silver, furniture. Luckily, most French people always had a lot of furniture.

The first months of the Occupation were worst—the first, and the last, when the Germans knew the Allies were coming, and got really savage. In between, you learned how to manage (*se débrouiller*—that's the word people use all the time) and if you had relations in the country, they sent parcels. Meat and butter were not allowed to go by post—the postman would remind you with a broad grin when he handed you a melting package on a hot day.

You learned to *débrouille* yourself about other things, too. The coalman, if he knew you, might drop a little Boche coal outside your door. A shopkeeper might manage to keep something under the counter until the kraut hordes had had their fill.

The scent and the pretty oddmedods are in the windows (and for a pretty price) because the Germans allowed them to be made, when they forbade the manufacture of more useful things: and any industry, however frivolous, that could be kept going, maintained French people in work.

In the stores, clothes are rationed, and not very logically: nobody has yet had more than 20 clothing coupons, and a blouse might cost 20, a dress 40. Some things, made of rayon, are marked *vente libre* (unrationed), a sure sign that you can't trust them in the washtub. The hard wooden shoes are unrationed; the better ones, with cork soles, cost anything up to 3000 francs; and if you want leather ones for yourself or your child, you stand for hours in a queue at the town hall to ask for a permit—a permit which may come through in six months or never.

But clothes are not what women really worry about. They worry, as we do, about the men at the war—particularly about the boys who've gone to the new armies without good boots or warm coats. They worry, as we don't have to, about the men who've been taken away to Germany, either as prisoners or as forced labour—because, as I said before, French prisoners of war are not treated according to the Convention of Geneva.... They worry, as we certainly don't need to, about their undernourished children, working in unheated schools, threatened always with consumption which is ravaging all the new generation in France.

And still life goes on. Cinemas are open, in the evening (there is not enough electricity for an all-day show), in nearly all of them American films are showing—anything from *Monkey Business* to an old Deanna Durbin or a new Edward G. Robinson—and people flock to see them, good or bad, because it's still so wonderful to be *allowed* to see them. The *(Continued on page 157)*

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UNDER THE SURFACE

(Continued from page 156)

theatres are full; opera, ballet, and music halls are in full swing at the ABC, the star is Charles Trenet, whose nostalgic discs have been worn thin in London during the homesick years when Paris was part of the *continent englouti.*

Everywhere, in wartime, when we are sliding dangerously on the cracking ice of civilization, there is this incongruity, this contrast between normality and barbarity, frivolity and suffering. I went the other day to a delightful tea-party (yes, there was tea —I brought it from London). My hostess, an artist, fragile and hyper-civilized, had just had an exhibition of her paintings: before that she had been in a concentration camp. One of the guests ran an art gallery—she had started it as a façade for her real occupation—the hiding of Resistance workers. Another, a lovely, gentle creature, in a good black suit, six years old, spent most of the last four years in a village in Haute Vienne.

Her job was forging papers for escaped prisoners and boys called up for labour in Germany. Most of her collaborators, simple peasants, betrayed themselves to *agents provocateurs* and were shot by the Gestapo. She escaped: but she trusted nobody, withdrew more and more into her shell.... The next village to hers was Oradour—the place where S.S. troops shot the men in the *place,* shut the women and children into the church and burned them there.

And France is in a state of transition, of uncertainty and waiting: waiting for things to crystallize, waiting for industry to recover, waiting for the time when the equipment of a larger army will be possible. And while they wait, many young men, raring to join those others who are winning victories in Leclerc's army, are kept kicking their heels at home, deflated now that the excitement of the Liberation has died down, anxious to show you the bullet scars in their windows, as old soldiers are who tell about their campaigns.

Until there are enough arms and equipment, there can be no general mobilization of men. Until the factories are at work, there can be no general mobilization of women into munition-making. So, except for the Red Cross and the *Volontaires Françaises* (formed in England) there is no total war work, as we know it. But there is a great deal of work, which has to be done, and is done willingly. There are the families of men in Germany to be helped with money and prisoners clothes: the lost populations of the battlefields to be cared for—housed, clothed, fed. Canteens have to be taken to the demolished towns, to set up emergency kitchens. There is all the parcel-packing and the prisoners' aid work we know at home; and here, as there, women do it.

Under *(Continued on page 158)*

Contrast in Wesley Simpson's "Linaire"

Natalie Renke has made "contrast" her theme, in this striking, two-color, pearl stud, button-down dress of "Linaire," a linen weave in spun rayon. The hand-drawn yoke and capelet shoulder are distinctive touches in a truly smart town costume for summer days. Black, navy, brown and hemlock green—all with white. Sizes 10 to 20. At good stores only $25

KANE-WEILL, 498 Seventh Avenue, New York City 18

UNDER THE SURFACE

(Continued from page 157)

the Occupation, it was really the women of France who kept the structure of society from falling to pieces, who kept the homes together. They scoured the country on bicycles for some butter, an egg, real vegetables to replace the horrid, swinish rutabaga; they got up early to stand in long queues—and then German soldiers would push in front of them and take the thing they had been waiting for; they cooked at midnight, if this was the time when the gas came on—and it often was: they sold their jewellery to buy butter and condensed milk in the black market.

Marketing is still an exhausting, exacerbating task; women must still get up at crack to do it and, at the end of it, still contrive a palatable meal from about half the ingredients we have in England and no cooking fat. They still have to do the family washing without proper soap, and get it dry without fires (this last, in my experience, an impossibility—my underclothes, once washed, can only be worn again at risk of sciatica); they have to keep their children warm without fire; to keep them well on two pints of milk a week, a little condensed milk, no butter. Materially, life is not easy for women.

Mentally, it is not easy, either. Women (the more intelligent ones) are passionately interested in politics. They are not, surprisingly, very elated about the new women's suffrage (Frenchwomen have perfected the technique of petticoat government and like to use it), but most of them intend to vote—too many of them will *have* to, for the men who are in Germany. They talk politics, and they follow events. The Government is doing well, but there are difficulties—will it be able to keep the country stable? Above everything, they dread the thought of civil disturbance.

Since 1939, there has been continuous war in France—open war, then clandestine, the nerve-wracking fight against the Gestapo. Almost every woman I know has lost a husband or son in the war, under the Occupation or in the Liberation battle; many of them are worrying about men taken away to Germany as workers or political prisoners, their destination unknown. They are facing bravely the prospect of indefinitely continued war, they are very proud of the successes of their army. But that is enough. Nobody can bear to think that when that last fight is over, there will not be peace.

[Editor's Note: *The author of this article, Jane Stockwood, is a member of British Vogue's staff. She was recently accredited to SHAEF as a foreign correspondent and spent weeks in France—not only in Paris but in many of the smaller towns from Orleans to Marseilles.*]

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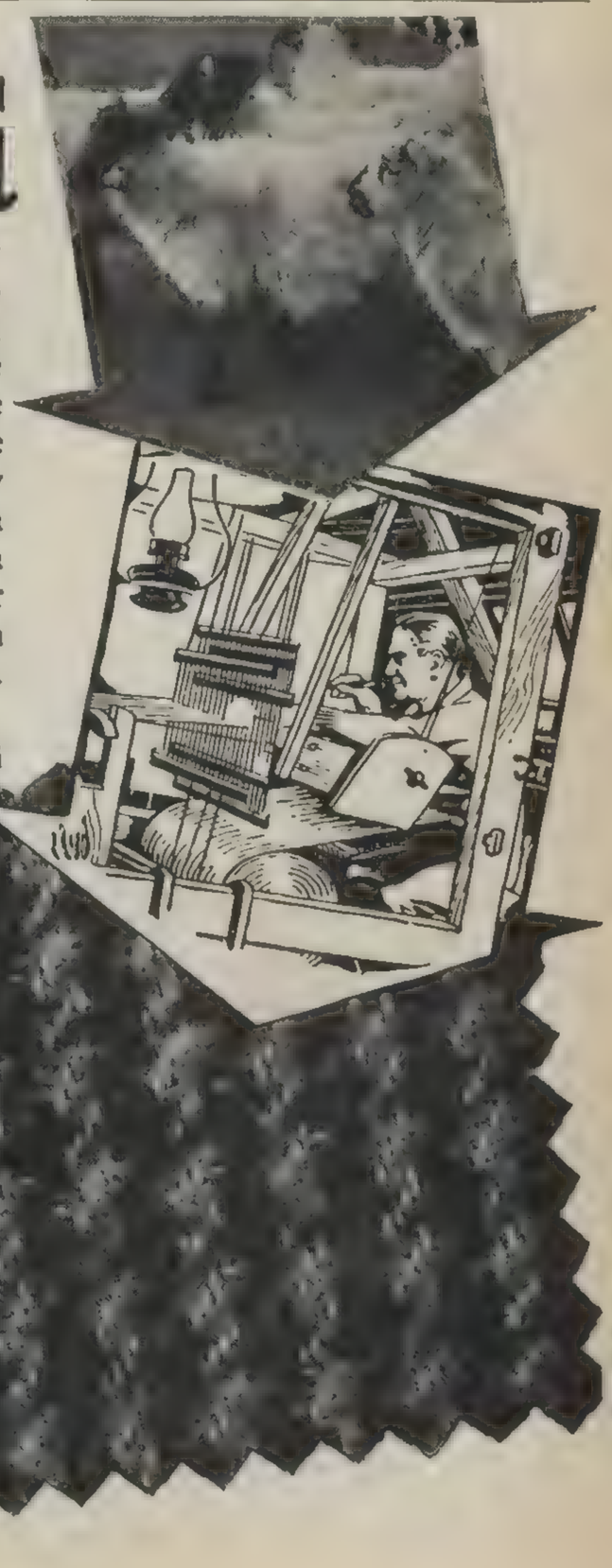

HASH IS A LUNCHEON STAND-BY

(Continued from page 142)

grinder. If you start to cut your pieces in quarter-inch cubes, you must continue to cut every last piece no bigger and no smaller. You don't hack the mutton into all shapes and sizes, big triangles and small discs. Each piece must become geometrically the same, no matter how it came into the world.

Hashes are of two kinds: (1) the meat-and-potato hashes, and (2) the creamed hashes. The first class, the hearty, masculine hashes, are usually served browned, although they can be served just as they come from the oven, braised. The ingredients that go into the first group are stunningly simple: meat, potatoes, onions or leeks, and stock. These simple components in themselves taste flat and discouraging. But when they are combined artfully and put into the slow oven, the stock reduces while the brown glaze on the sides of the pot gives off the cordial fragrance of meat searing, and the hash acquires a new flavour. Anyone who has ever made a stew or a fine sauce will appreciate this common, everyday miracle of blending.

You can't cook hash quickly and achieve this fine-toned blending. Many cookbooks gives recipes for hash that takes only a few minutes. I would like to take this opportunity of damning these recipes indiscriminately. Hash must be cooked on a slow fire—the following pains must be taken.

Corned Beef Hash Brown. Take the cooked corned beef and trim away the hard outsides in thin slices. Cut away some of the fat, not all. Leave the same proportion of fat that you would get, say, in a corned beef sandwich. Chop the meat in very small, uniform cubes. For every two parts of meat chopped, chop one part boiled potatoes very fine. Combine the meat and potatoes and set aside.

In a pan, sauté some very finely chopped onions. The amount of onion will depend on your individual taste. One large onion to a pound of meat is probably pleasing to the average taste. You may not want onion at all but it's indispensable in making the best hash. If you can get some leeks, use equal parts of chopped leeks, white part only, and chopped onion. Do not let the onions brown. As soon as they begin to turn golden, add your corned beef and potatoes and one part of stock or water. Mix well—do not season. Place in a heavy aluminum or copper pan, cover with a lid and put in an oven of moderate temperature.

Cook the hash slowly, braising it for an hour and a half. Stir from time to time, to prevent burning. After the hash begins to bubble, turn the fire very low. If the hash becomes too dry, add stock or water. Remove from the oven and season.

If the corned beef is very salty, you won't need to put additional salt to it. You *(Continued on page 160)*

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HASH IS A LUNCHEON STAND-BY

(Continued from page 159)

will want, however, some ground white pepper, ground nutmeg—very little, though—and a generous sprinkling of Worcestershire sauce.

If the meat seems too liquidy for sauté-ing, spread it out in a shallow pan exposed to the air. It will lose some of its watery consistency this way. Put it in a pan with oil or drawn butter, and brown. Turn the hash as you do an omelette, and don't remove it until it is really crisp and thoroughly browned. You can make individual hashes, or a large one to be served from a platter.

With these directions as a basic recipe, an indefinite number of other hashes can be made. For example, you can combine corned beef and tongue. You might use three-quarters corned beef, and one-quarter ham. Roast beef hash, lamb hash, or a combination of these, are made the same way. If you're making a roast beef hash and you have a piece of cold pork or cold veal, it can be combined and will be delicious. I can't imagine anyone disliking even chicken or turkey hash made in this manner. Whatever hash you will want to make will depend on the left-over meat you want to use, although many people cook meat with the express purpose of making it into hash.

To give hash the distinction it deserves, it should have simple garnishes, and they can be endless in variety. Poached eggs are the commonest garnish with browned hashes, and men especially never seem to find the combination wearisome. With corned beef hash brown, all kinds of tomato garnishes are proper: a ribbon of tomato sauce on the plate; grilled tomato slices —sprinkled with salt and brown sugar and broiled; breaded and fried tomato halves; stewed tomatoes; tomato catsup or chili sauce; or even tomato jelly, served very cold.

The important thing with garnishes is that they should be small and used with discrimination, unlike the old (peacetime) English manorial kitchens where they used to make a lamb hash and bring it to the table with lamb chops around the sides of the platter as trimming.

Any of the following accompaniments will work out very well with browned hashes: string beans in julienne; creamed spinach with hard egg, or new broccoli hollandaise. A hot, fairly thick, horseradish sauce. Broiled eggplant. Diced green peppers added to lamb hash about ten minutes before it is taken from the fire. A crisp watercress salad (be sure the watercress is very green, the leaves small, the bowl rubbed with garlic). A tomato salad, the tomatoes peeled, copiously salted, the French dressing seasoned with chives. A romaine salad, the oil and vinegar with a decided English mustard flavour.

You may omit browning your hash, and instead serve it in individual baking-dishes or casseroles. A bordure of purée of fresh peas or purée of lima beans, thickened with egg yolk, may be put around the dish and browned under the broiler before serving.

In contrast to the browned meat and potato hashes, with their crisp, hearty shell, *(Continued on page 161)*

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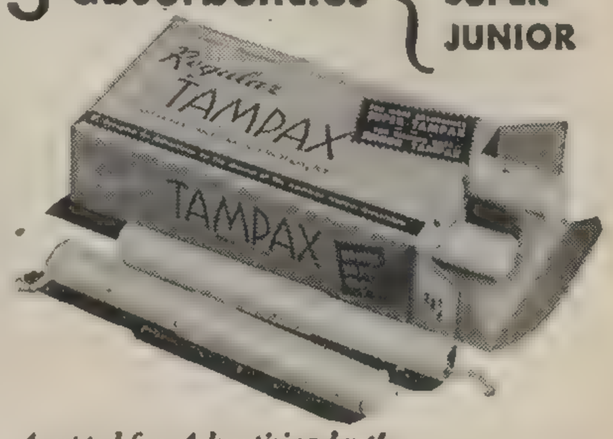

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HASH IS A LUNCHEON STAND-BY

(Continued from page 160)

their smug succulence, there are the creamed hashes: creamed chicken or turkey hash, or lamb hash in cream, or any of their many variations.

To make a *Creamed Chicken Hash,* dice two cupfuls of cooked chicken. If you're in a mood for showing off, use all white meat—otherwise, both white and dark. Place it in a pan with some oil or butter. Sauté gently for several minutes. Add a wineglassful of sherry. Toss about a bit until the sherry catches fire and let the flame play around the meat for a few seconds. Add a cupful of light cream and cook for ten minutes. Add a half cupful of cream sauce, stir, and let the hash simmer slowly for at least fifteen minutes more. I mean slowly—because cream burns in a few seconds if the flame is too strong. Season with salt and white pepper.

If the sauce is too thick, or if there is too much meat to the quantity of sauce, thin out with additional light cream. You may stop cooking it at this point and the hash will be ready.

If, again, you're in a showy mood, add several tablespoonfuls of hollandaise sauce, folding it in gently after the hash has been removed from the fire, and then serve.

I realize that the average household kitchen doesn't have hollandaise sauce ready to be tapped like sherry or cream. But if you should want to take the trouble to make some—it may be used the next day—or if you perhaps have some left from a previous meal, it will place your chicken hash in the archives of the very finest dishes.

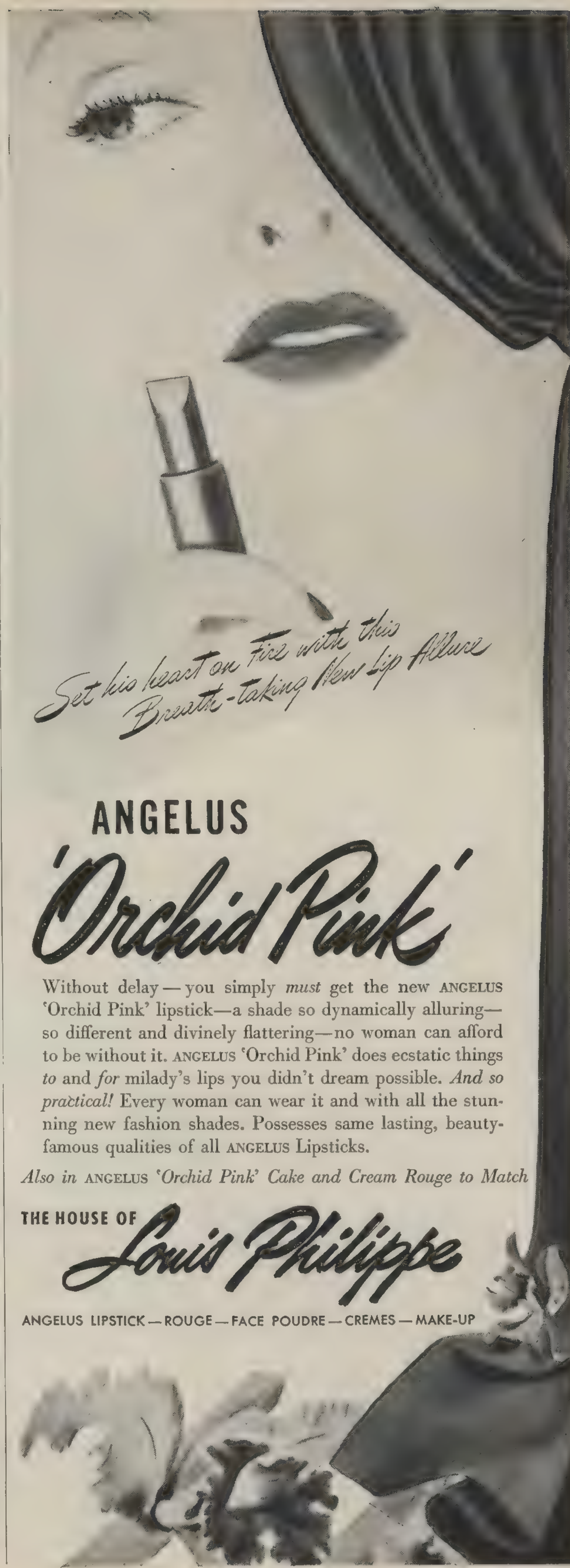
Creamed chicken hash may seem on the lavish side. But just because of its richness, many people will serve it for luncheon or for a buffet and include nothing else but a green vegetable and coffee. Whatever green vegetable is served, let it be delicate and small—asparagus tips in a neat mound; fresh, buttered peas or mixed peas and small lima beans. As in the other hashes, bordures of purée of green peas or lima beans make good combinations.

Serve your hash in small round tart shells, or in eclair shells, split and filled. A wonderfully popular combination is the hash served with small grilled link sausages.

All kinds of fruit garnishes go beautifully with creamed chicken hash —fried bananas, pineapple dusted with cinnamon and grilled, grilled apple rings, or glazed apricots; fruit salads, romaine and orange with French dressing, or lettuce and black cherry, with a light creamed mayonnaise.

Lamb hash in curry may be made in the same way as creamed chicken hash with curry, except that a little tomato sauce and grated apple should be added and it should be cooked for at least an hour. It begs to be served with rice and chutney.

People have eaten hash for a long time. One now can think of the boys crouching in their slit trenches, tapping their cans of C rations, eating lamb hash in the darkness of the jungle mat. But the real reason people will continue to eat it is because it tastes so damn good.



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WHAT TO WEAR WITH WHAT

(Continued from page 97)

1. Jewelled hatpins. Cartier.
2. Black cotton gauntlet gloves. Saks Fifth Avenue.
3. Jewelled earrings. Cartier.
4. Gold bracelets. Cartier.
5. Suède pump. I. Miller.
6a. Checked tweed skirt.
6b. Jacket to match. Saks Fifth.
7a. Grey cardigan jacket.
7b. Its skirt. Arthur Falkenstein.
8. Ribbed gold necklet. Cartier.
9. Grey straw sailor. Saks Fifth.
10. Kid Perambulators. Saks Fifth.
11. Alligator bag. Saks Fifth.
12. Flowers-on-straw. Saks Fifth.
13. Black calf bag. John-Frederics.
14. Coloured fake pearls. Saks Fifth.
15. Black fox stole. Saks Fifth.
16. Lizagator Shank's Colt. I. Miller.
17. Ankle strap sandals. Saks Fifth.
18. Rayon satin bag. John-Frederics.
19. Grey felt roller. John-Frederics.
20. Grey silk gloves. John-Frederics.
21. Black straw halo. John-Frederics.
22. Cotton Hansen glove. Saks Fifth.
23. Rayon jersey gloves. Saks Fifth.

WHAT-TO-WEAR-WITH-WHAT QUIZ

(Continued from page 97)

When would you wear the jewelled butterflies on page 96?
You might think you would reserve the thickly jewelled butterflies shown in the far corner of page 96 for evening, but Vogue editors show them for day, pinned in a small, neat roller, with their wings folded just above the hat band. They can also be very engaging thrust through an Ali Baba gauze turban for a moth-and-flame effect.

What determines whether a handbag is meant for day or night?
Surface—not size—determines where a bag goes, and when. If its surface is hardy—calf, kid, suède, crocodile, or sturdy fabric—it goes out by day. Size doesn't matter—there's a leaning now toward less behemoth bags. The only test of an evening bag is whether it is decorative on a table top.

Would you ever wear a fox stole with a hound's-tooth check suit?
Vogue says yes (witness page 98). Says yes with a reservation. Recommended: a beautiful fox stole any afternoon or evening when the temperature permits ...and the costume is simple enough in line not to be disturbed by the stole. Not recommended: a fox stole with a ruffled blouse or a fluttering cape, or with a large heavily brimmed hat.

Do you wear just as much jewellery by day as by night?
You might wear more but it should have less candlepower. You might wear more quiet pearly strands wound round and round but not as much flash and fire in clips and earrings.

Do you think a grey flannel suit is strictly a 9 to 5 matter?
Certainly not. If it's set off with pitch black accessories and white lights (rhinestones or diamonds). See page 99. Certainly, yes—if you insist on white piqué touches.

Would you ever wear flat shoes with a suit at night?
Always, if you're a tall girl...even with the soul of a gazelle.

Do you determine an evening glove by its length?
No more than you decide whether it's been a good or bad evening by its length. Long gloves are seen more and more by day; short white gloves are charming at night with a débutante dress. Many gloves are right day or night. It isn't the length, it's the what-it's-made-of and the what-you-wear-it-with.

Does one strand of beads seem good and sufficient?
You can make one strand seem important by wearing your clip pin on it, or near it—but two or three strands look newer; give your throat-line the attention it deserves.

Are you in doubt about wearing any earrings larger than a button by day?
If you are, it's your own business, of course, but some of the best ears are wearing enormous earrings day *and* night—and to very good effect!

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CROWNINSHIELD

(Continued from page 127)

Vogue editor (the two magazines then occupied adjoining offices) had carelessly left there. He saw, too, that Sidney Franklin, the renowned bullfighter—who was writing on tauromachy for our pages—was not only armed with a chair, to simulate a matador's *muleta*, and a cane, for an *espada*, but was prancing about the chamber, thrusting the chair hither and yon, and leaping nimbly over net skirts and other chance obstacles, one of which proved to be Mr. Nathan. The ritual, it seemed, was being enacted in order to acquaint Mrs. Brokaw with the various "passes" which a master matador must employ in order effectively to do business with a bull—the *pase de pecho*, for example, or the *pase natural*, or, most difficult of all (and most damaging to our critic), the *pase de la muerte*.

That ordeal over, Mr. Nathan soon heard Dr. Raymond Ditmars announced. Mrs. Brokaw thereupon asked the Director of the New York Zoo to enter Mr. Nathan's hide-out, at the same time admitting a prodigious Nubian, who bore in his arms what seemed to be a metal steamer-trunk.

As Dr. Ditmars had called to be photographed for *Vanity Fair*—by Edward Steichen—the mysterious trunk was opened and, a little to Mr. Nathan's bemusement, a fifteen-foot male python, which was to serve as an accessory for the portrait, was released from its prison and braided about its master's torso.

I at first assumed that it was recurring incidents of that order (together with exhibitions of magic by Nate Leipsig and John Mulholland) which had driven Mr. Nathan from his nest, but our telephone girl later assured me that the true cause of his decampment had been Kathleen, who—divorcing her husband at the time—had made a habit of calling on him at odd and unexpected hours, and paying him the most marked, not to say embarrassing, attentions.

RICHARD SHERMAN. When Richard Sherman, then a personable young Iowan, first came to New York and joined the *Vanity Fair* forces, he had not long been out of Harvard.

He remained with us for two years and—what with his having an agreeable voice, wistful eyes, reddish hair, athletic figure, and the soul of a Christian martyr—won the admiration of the entire staff. Despite a marked literary gift, his modesty with respect to the value of his writings amounted to a monomania. He insisted that his Muse was but a mute, phlegmatic clod, incapable of matching the bright witcheries of, even, the ladies on the staff.

Those ladies (the most attractive editorial distaff ever assembled) included the dark and flashing Helen Brown Norden, then in her Cuban phase and given to long, liquid telephone conversations in Spanish; Nancy Hale, drooping disconsolately about the office and looking more like a Botticelli Madonna than the granddaughter of Edward Everett Hale, or great-niece of Harriet Beecher Stowe; and Clare Boothe, a wide-eyed, fragile, but already devastating blonde (still in her society phase *(Continued on page 165)*

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CROWNINSHIELD

(Continued from page 164)

and quite often awash with gardenias), wearing a black velvet ribbon tied, with childlike *insouciance*, about her head, and trailing a faint aroma of *bois de santal*, as well as of any and every political, literary, theatrical, and æsthetic novelty that chanced, from day to day, to show its head.

At the end of two years with us, during which Richard Sherman had written glib captions concerning people he knew little about (Stalin and Hitler, for instance, who were then emerging into something like fame) in a department called "The Hall of Fame," and had temporarily immortalized others of whom he had never heard before—and has probably not heard of since—I drew him aside, and, with what tact I could muster, urged him to abandon entirely the thought of editing, a task for which he seemed unfit, in order to devote his whole time to writing, since I thought the stories he had written for us proved him a writer of rich promise.

Not knowing whether he was really being encouraged, or fired, he left our fold in a cloud of dejection and doubt, but, in the hope of making his lot a little less onerous, we advanced him a thousand dollars, against any tales he might send us, at the rate of a hundred and fifty dollars each, or precisely a twenty-fifth of what he now receives for his stories, and three hundred times less than he has been realizing for his long serials.

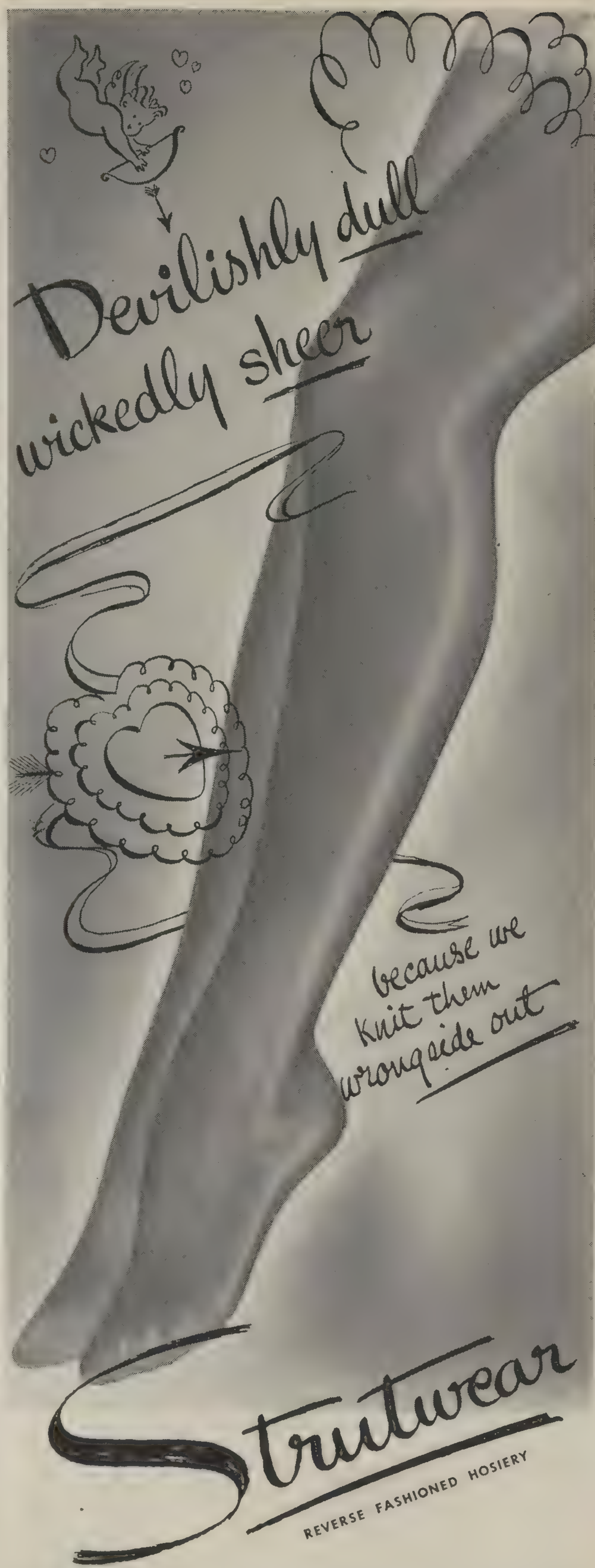
What, of course, seemed amazing was that, before many months had elapsed, he had sold a single story—*To Mary with Love*—to the *Saturday Evening Post*, for fifteen hundred dollars, and had disposed of the motion picture rights in it for fifteen thousand.

But even more amazing, I thought, was the fact that he continued sending us stories—*Morning, Noon and Night*, for example, or *Now There Is Peace* (you can follow their fate in the O'Brien, and other fiction anthologies), at the hundred-and-fifty-dollar rate, until his debt had been canceled.

Despite his early and deep-rooted disbelief in his own talents, he is now one of the three highest-paid American story writers, and perhaps the most sought-after script writer in Hollywood, where, with a salary of only two thousand dollars a week (or about twenty times his pay from *Vanity Fair*), he managed for a few years to struggle along in penury until he joined America's armed forces and became a Captain both of prowess and renown.

NANCY HALE. Nancy Hale, now an important writer with three novels—among them, "The Prodigal Women"—and two books of short stories to her credit, was twenty-two when she became an editorial assistant on *Vanity Fair*. She was an altogether charming girl, with eyes that were piercing and close together, a mellow, almost caressing voice; rounded neck, slender legs, and locks of brown hair that, though neatly coiffed, fell in tendrils over her brow.

From her grandfather, Edward Everett Hale, she had inherited a gift for writing. Her gift, however, had remained unrevealed for the reason that, like all in- *(Continued on page 166)*



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CROWNINSHIELD

(Continued from page 165)

tensely clever people, she had a fixed distaste for hard labour. I dare say that the memory of her grandfather is on the nebulous side, since she was but a scant year old when he died. From her father, a Boston artist, she had come by another talent: her skill in painting, a *métier* which, before her migration to New York, she had promised herself faithfully to pursue.

Late in the summer of '31, as we desperately needed a short story for our October issue, I begged her to try her hand at composing one. There was a little murmuring, to be sure, but, the very next morning, and to my entire amazement, she brought me a thirty-four-hundred-word story called *The Girl Who Looked Like Garbo*, which was such a completely integrated work of art that I was able to dispatch it to the printer, precisely as she had written it, in its first and only draft.

To this day, I cannot conceive by what process of magic she had evolved the story, for only necromancy could account for the skill with which the tale had been built: its clairvoyant knowledge of human nature, the inevitable march of its events, the beautifully outlined fate of its heroine, and the completely convincing and engrossing nature of its characters. Other stories followed from her pen in due time; the second of them, *Three Wise Guys*, proving quite as miraculous a *tour de force* as the first; and all the others evincing similar evidences of skill, understanding and emotion.

PAUL GALLICO. It was in the late 'twenties that Paul Gallico, the gifted (and gigantic) young Italian-American (whose earlier task it had been to cover sports for *The Daily News* and to promote and manage its *Golden Gloves* boxing tournaments) began writing about sports for *Vanity Fair*.

Before a year had passed he was also assisting materially in the editorial conduct of the magazine, and writing fiction and serious articles for it as well. The first story he ever wrote (a remarkable tale of a New York tabloid, called *City Desk Nicholls*) was published in our pages, as were also a long series of articles addressed to women, which he signed Janice Taylor, a dozen golf articles, signed Scott McFee—and a group of brilliant and provocative satirical pieces appearing under similarly fantastic pseudonyms.

Gallico likes to insist that all of our editorial work was done by Jeanne, a French secretary who had a bang on her forehead, a rosebud mouth, and enormous blue eyes, and who was always alluded to as "Baby." It was "Baby," he maintains, who really got out the magazine, simply by collecting an odd assortment of ideas and *bon mots* that had dripped from the staff while they were imbibing cocktails, playing *chouette* backgammon, and lunching (in the office, and at the office's expense) with Thomas Wolfe, Edmund Pearson, Sherwood Anderson, Leslie Howard, Margaret Case Morgan (now Harriman), Hugh Walpole, and Heywood Broun—always on Martinis, eggs Benedict, kippered herring, and *café spécial*. *(Continued on page 167)*

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CROWNINSHIELD

(Continued from page 166)

He goes on to say that "Baby" would then paste all such literary miscellanea on a dummy, along with any other articles and photographs that happened to be lying around—and send her mixed grill to the bewildered printer.

He admits, however, that, thanks largely to Clare Boothe Brokaw (with whom he was surreptitiously writing a play at the time), "the magazine had more guts and toughness, including a fine splash of yellow journalism, than you could find in any other publication." He is probably alluding to the nasty series called "We Nominate for Oblivion," perhaps the most venomous and courageous feature ever published by a magazine, and one in which a great variety of characters adjudged to be opposed to the public welfare—Ursula Parrott, Elinor Glyn, Aimée MacPherson, James P. Cannon, Bernarr Macfadden, Reed Smoot, Matthew Woll, and Cornelius Vanderbilt, Jr.—were not only named, but caricatured and categorically castigated—usually by Mrs. Brokaw.

Mr. Gallico, now a major and monthly attraction in the magazines, author of many books, and half a dozen screen originals, has also (with obvious malice) recalled one of his interviews with me, in the course of which, while attempting to *bounce* an article of his which I violently did not wish to print, I had exclaimed: "My dear boy, this is superb! A little masterpiece! What colour! What life! How beautifully you have phrased it all! A veritable gem,—why don't you take it around to *Harper's Bazaar?*"

HELEN BROWN NORDEN. Helen Brown Norden, who wrote *Latins are Lousy Lovers*, and who now contributes to a half dozen magazines, joined the staff in 1932, while still in her early twenties. She was an avowedly revolutionary spirit, a satirist of a bold, even Rabelaisian order, and the master of a highly personalized prose style. Unfortunately she had so strong a distaste for writing that she rarely lifted her pen save under the direst compulsion.

But, however few her written words, she certainly, because of her flashing eyes (veiled, for a very brief period, by artificial eyelashes), her contagious laughter, olive skin, and daring wit, added a full measure of colour to life at *Vanity Fair*.

Her interest in Cuba—its music, drama, dancing, and people—was extraordinarily keen. She talked glibly in Spanish, and, whenever her muse proved recalcitrant, rattled her maracas moodily about the recesses of the office. Because of such admirable articles as *Ay Mama Inés*, and other pieces in the same revelatory category, she did a great deal to stimulate our interest in Cuba, and Latin America generally. It must, however, be admitted that her devastating exposure of the men of South America—viewed, simply, as lovers—aroused such a storm of disapproval among them, that in countries like Mexico, Brazil, Chile, Peru, Cuba or the Argentine, Nelson Rockefeller's Good-Neighbour Policy went, for a time, completely on the rocks. During her editorial *(Continued on page 168)*

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CROWNINSHIELD IN THE CUBS' DEN

(Continued from page 167)

novitiate she struck up a close (and still continuing) friendship with Clare Boothe, an *entente* which seemed inexplicable as the blonder of the ladies seemed wholly absorbed in foreign affairs and in America's economic maladjustments whereas the duskier of them showed no interest whatever in Europe (save in the scandalous and *opéra bouffe* goings-on of the Roumanian Royal family), while her knowledge of finance was so abysmal that she believed—and probably still believes—that a moratorium is a place where you put dead people.

ALLAN SEAGER. There was also, of course, Allan Seager, the author of *Equinox*, the novel which rudely shook the literary firmament, and whose remarkable stories in *Vanity Fair*, made so deep an impression on critics and the reading public alike.

Seager was twenty-seven when we had our first talk together. He told me, then, that he was a graduate of the University of Michigan. But there were three other episodes in his career which made an even more vivid impression on me at our interview: that he had graduated with honours from Oxford; that he began supporting himself, while still living in America, by managing an egg-case filling factory; and third, that he had once been Varsity Swimming Champion of England.

COREY FORD. Corey Ford, with a dozen fine books to his credit, began working for *Vanity Fair* soon after he had left Columbia. For nearly ten years, his parodies and humorous writings appeared in our successive issues.

Not long ago, I received a characteristic letter from him, in which he said: "Do you know that my very first writing was done for *Vanity Fair*, and that it was there that the John Riddell parodies were born. You cannot fancy how often I think of those ancient, happy days, romping about the office with Dave Cort and Dick Sherman, and Clare Boothe—a lady who did not impress me, at the time, as a potential *political* figure. How gratefully I recall the flying hours spent in *Vanity Fair*'s attic trying on old Vogue hats and sniffing the spicy gingerbread baking down in *House & Garden*'s kitchen. Ah—me. *Eheu fugaces.* (Note: *Eheu fugaces* was editor of *Vanity Fair* from 1756-1783. C. F.)"

I am distressed that lack of space prevents my paying proper tribute to other brilliant editors who began their literary careers on *Vanity Fair*, and who contributed so regularly to its pages. But a few must certainly be singled out for mention, as, for example, Carl Carmer, David Cort, George Davis, John Carter, George Dangerfield, William Harlan Hale, and Donald Freeman.

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JUNIOR FASHIONS

Vogue's Junior Fashions, shown on pages 136-137, can be found in many shops throughout the country. In the list below, numbers 1 and 2 after the store names indicate the particular clothes available at each of the listed shops.

ARIZONA
Phoenix . . . . . Goldwater's, #1, #2

ARKANSAS
Little Rock . The M. M. Cohn Company, #2

CALIFORNIA
Los Angeles . . . . I. Magnin & Co., #1
Oakland . . . . . I. Magnin & Co., #1
San Diego . . . . . The Marston Co., #1
San Francisco . . . . H. Liebes & Co., #2
I. Magnin & Co., #1

COLORADO
Denver . . . . . Montaldo's, #1, #2

CONNECTICUT
Hartford . . . . G. Fox & Co., Inc., #1

DELAWARE
Wilmington . . . . . Bird-Speakman, #1

DISTRICT OF COLUMBIA
Washington . . Julius Garfinckel & Co., #1

FLORIDA
Jacksonville . . . . . Levy's Inc., #1
St. Petersburg . . . . . Lowrey's, #2

ILLINOIS
Chicago . . Chas. A. Stevens & Bros., #1

INDIANA
Indianapolis . The Wm. H. Block Co., #1, #2

KENTUCKY
Louisville . . . . . Byck Bros. Co., #2

LOUISIANA
New Orleans . D. H. Holmes Co. Ltd., #1
Kreeger Store, Inc., #2

MARYLAND
Baltimore . . . Hutzler Bros. Co., #1, #2

MASSACHUSETTS
Boston . . C. Crawford Hollidge, Ltd., #1

MICHIGAN
Detroit . . . . The J. L. Hudson Co., #2

MINNESOTA
Duluth . Duluth Glass Block Store Co., #2
Minneapolis . . . . . Harold, Inc., #2

MISSOURI
St. Louis . . . . . Montaldo's, #1
Scruggs-Vandervoort-Barney, Inc., #2

NEBRASKA
Omaha . . Fred and Clark Haas, Inc., #1

NEW YORK
Binghamton . Hills, McLean and Haskins, #2
Rochester . Sibley, Lindsay & Curr Co., #2
Syracuse . . . . . Flah & Co., #2

NORTH CAROLINA
Charlotte . . . . . Montaldo's, #1, #2
Greensboro . . . . . Montaldo's, #1, #2
Winston-Salem . . . . Montaldo's, #1, #2

OHIO
Cincinnati . . . . . Mabley & Carew, #2
Cleveland . . . . . The Higbee Co., #1
Columbus . . . . . Montaldo's, #1, #2

OKLAHOMA
Oklahoma City . . . Halliburton's, #1, #2
Tulsa . . . . . Seidenbach's, #2

OREGON
Portland . . . Meier & Frank Co., #1, #2

PENNSYLVANIA
Allentown . . . . . Hess Brothers, #2
Lancaster . . . . . Mary Sachs, #2
Philadelphia . . . . . The Blum Store, #2
Pittsburgh . . . . Joseph Horne Co., #1
Kaufmann's Dept. Stores, Inc., #2
York . . . . . S. Grumbacher & Son, #2

RHODE ISLAND
Providence . . . . . Gladdings, Inc., #1

SOUTH CAROLINA
Columbia . . . . . Tapp's, #2

TEXAS
Dallas . . . . . A. Harris & Co., #1
Neiman-Marcus Co., #2
San Antonio . . . . . Frost Bros., #2

VIRGINIA
Richmond . . . . . Montaldo's, #1, #2

WASHINGTON
Seattle . . . . . I. Magnin & Co., #1

WEST VIRGINIA
Charleston . . . . . Telford's, #2

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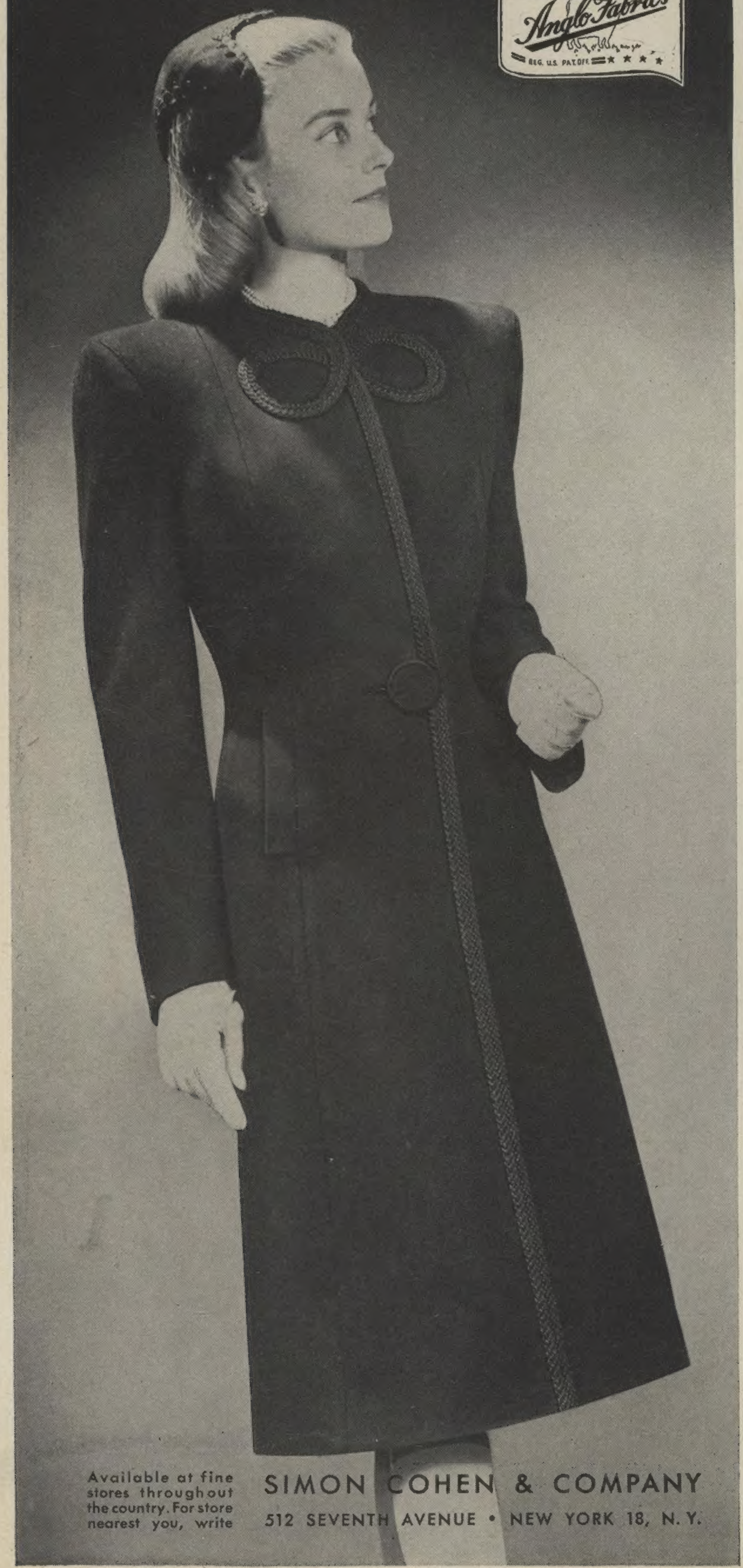

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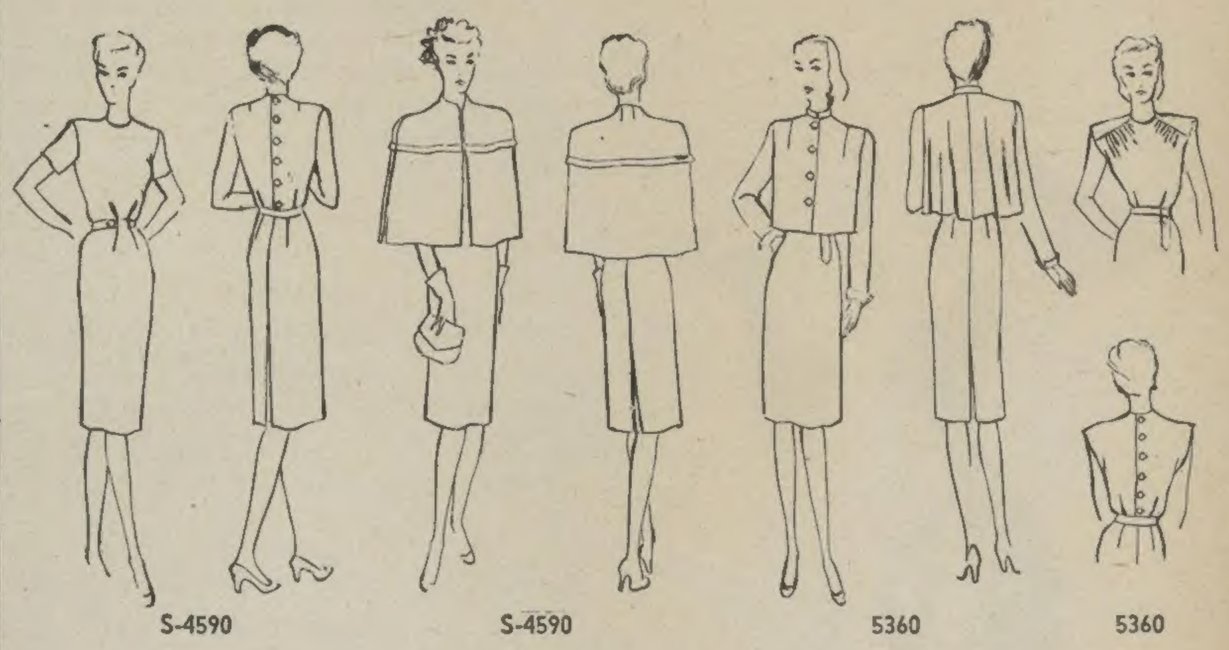
VOGUE DESIGNS FOR DRESSMAKING



Here are more detailed views of the Vogue Designs for Dressmaking shown on pages 140 and 141—a cape-and-dress costume and a three-piece suit for you to whip up at home or entrust to your tailor. *Design No. S-4590* is for sizes 12 to 20 (30 to 38). The squared-off little cape is slit at the sides, stops short just over the hipbone. Collarless and slight-skirted, the dress buttons down the back. You might make the sleeves short, and wear long gloves.

Design No. 5360 is for sizes 10 to 18 (28 to 36). The collarband-jacket buttons up to the chin, has a fine back-flare, and should get along well with all your narrow dark skirts, black dresses. Its own skirt is sword-slim; its blouse has a high, no-collar neck.

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